





IRELANDS

TOUR

II













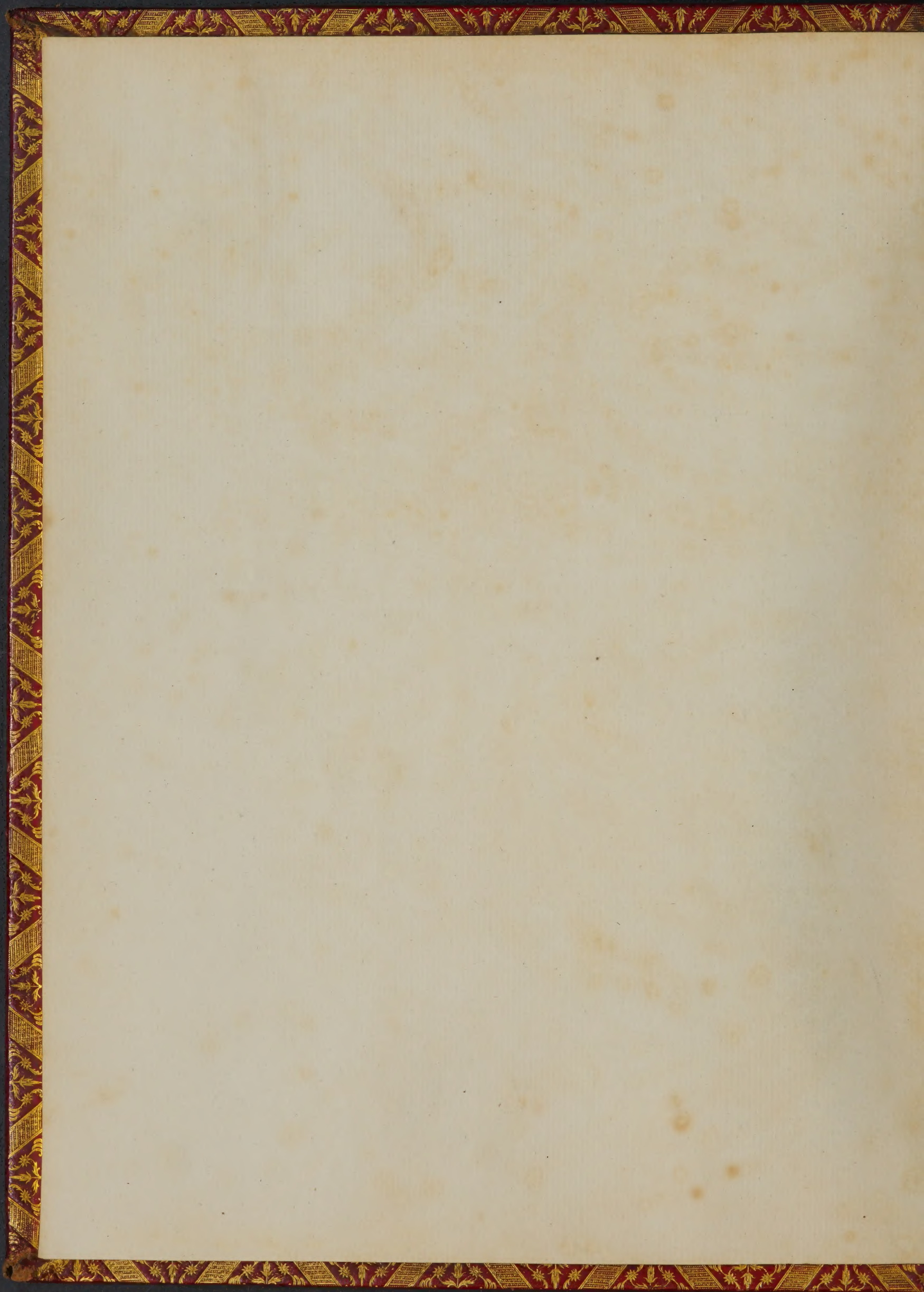








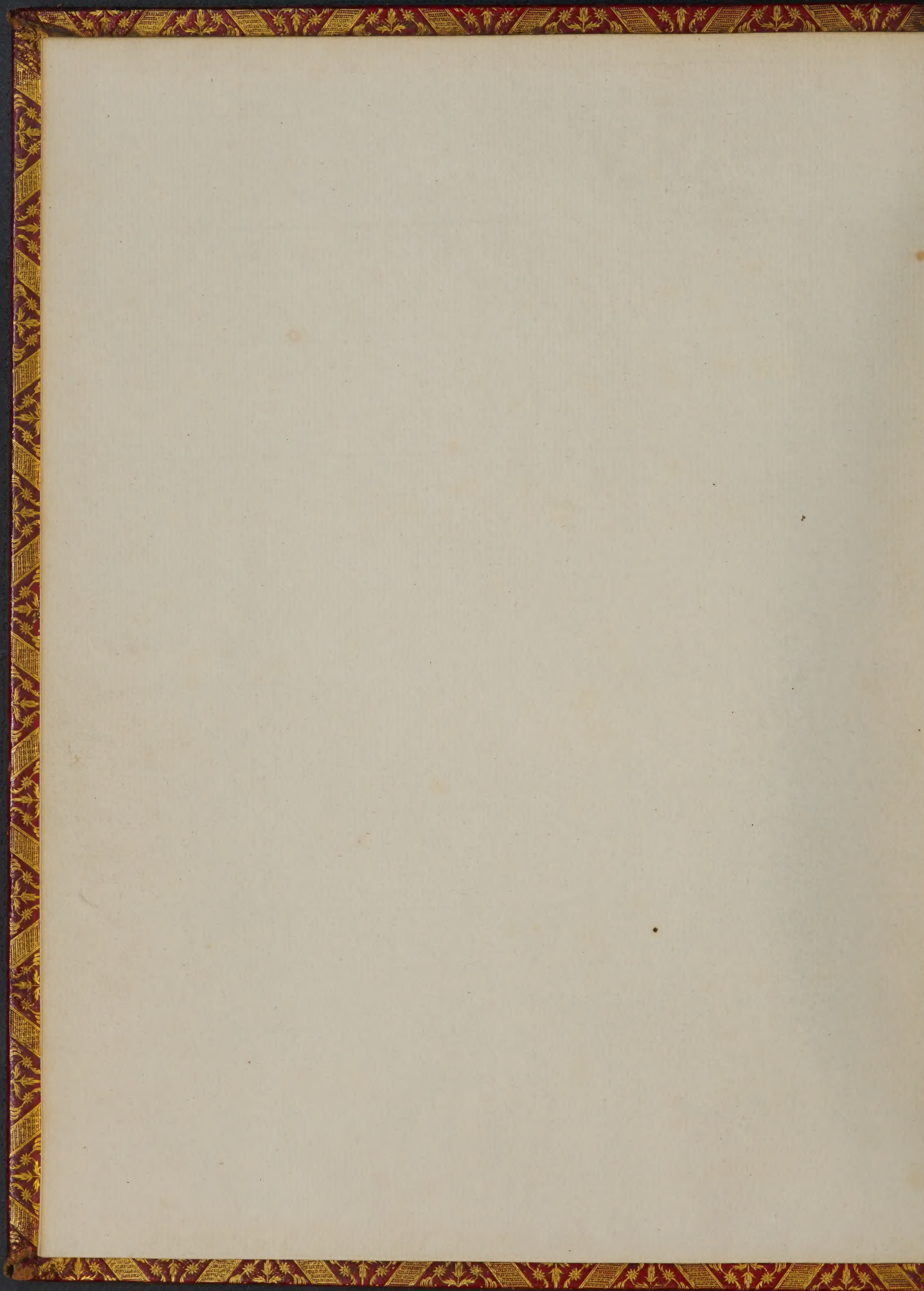








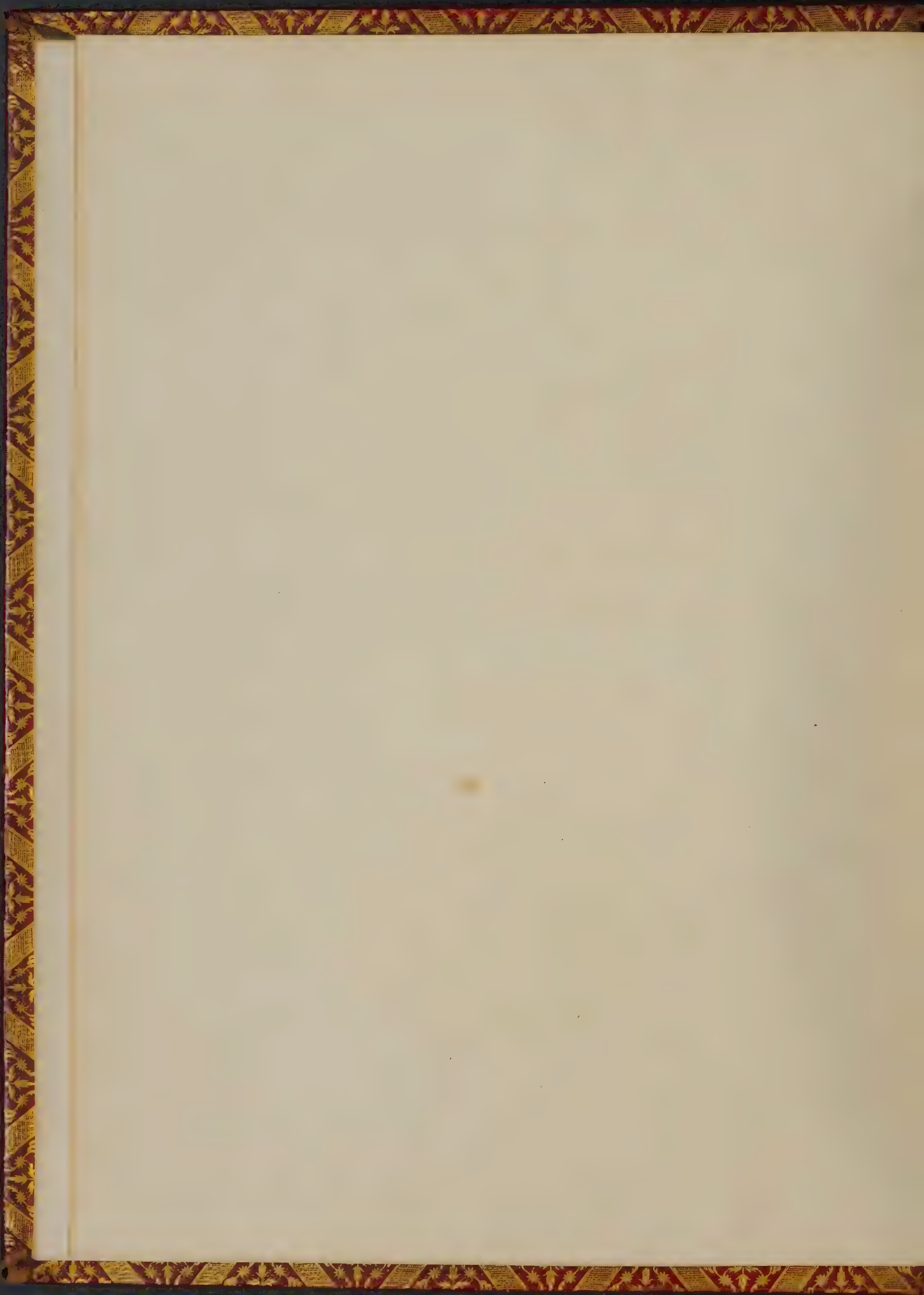
















A  
PICTURESQUE TOUR,

Vol. I. Vol. II. Vol. III.









*A*  
*PICTURESQUE TOUR*  
through  
**HOLLAND, BRABANT,**  
*and part of*  
**FRANCE;**  
*Made in the Autumn of 1789 -*  
Illustrated with Copper Plates in Aqua Tinta  
*From Drawings made on the Spot*  
BY  
**SAMUEL IRLEND.**

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"Ipse oculis perlustravit."  
*Liv.*

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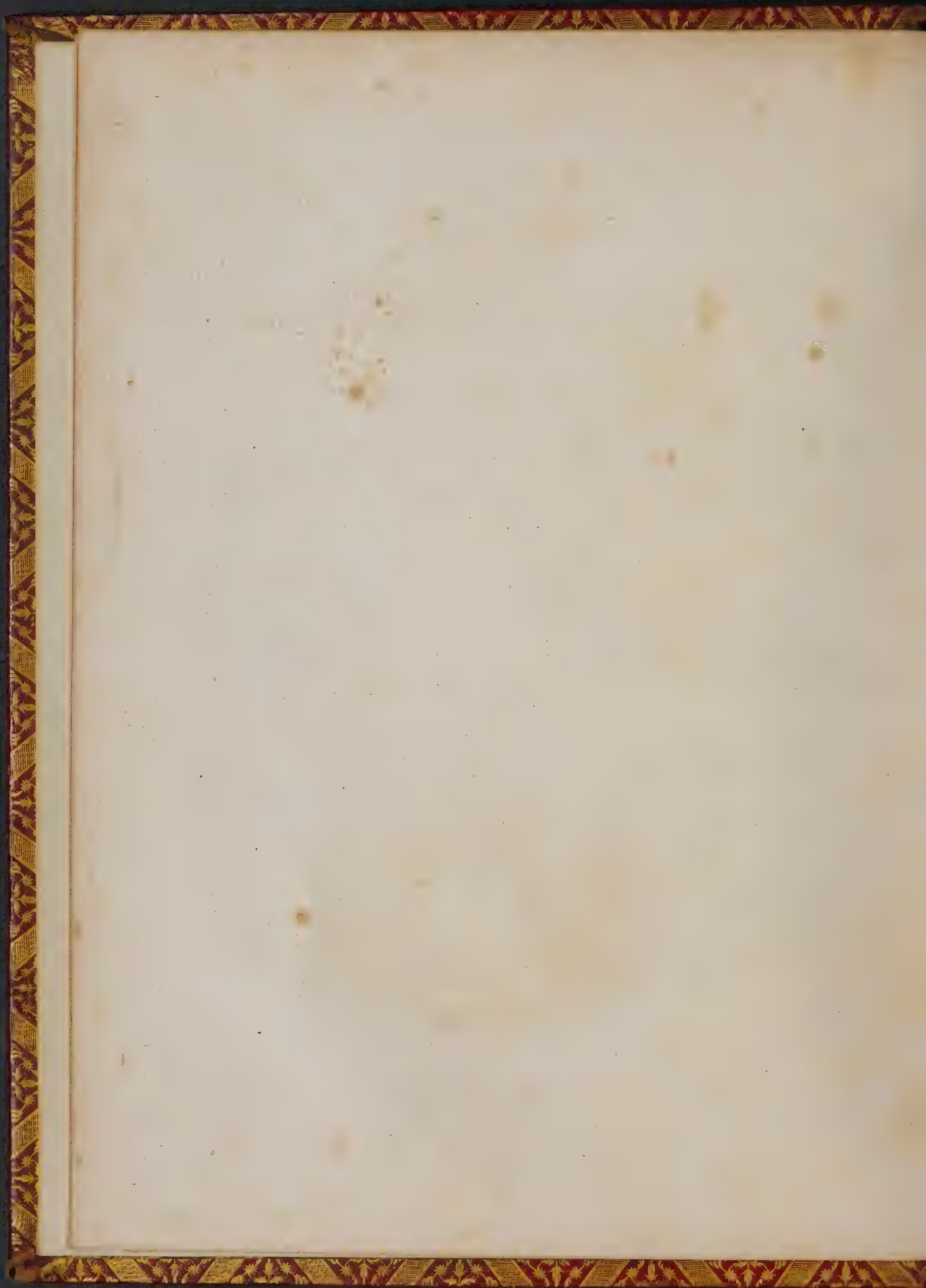
**VOL. III.**

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# P R I N T S

CONTAINED IN

## THE SECOND VOLUME.



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A PIC.









*Antwerp from across the Scheldt*

London Pub: for Sam<sup>l</sup> Ireland May 1. 1790.



PLATE 100

1871

On the 1st of June 1871  
the first of the series of  
photographs was taken  
at the same place and  
under the same conditions  
as the first of the series  
of the 1st of June 1871.







A  
PICTURESQUE TOUR,  
&c.

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LETTER I.

ANTWERP.

DEAR SIR,

ON entering Austrian Brabant the traveller is struck with the improved and diversified scenery. A rich and highly cultivated country presents itself to the eye; and a spacious well-paved road is ornamented with lofty oaks, which are planted

VOL. II.                      A                      with



with the regularity of an avenue to a mansion. The most unpleasant object that presented itself on the road, was the Austrian Barrier, which cost us some trouble to avoid the discomposing our baggage. At the entrance to Antwerp another inconvenience of the same kind succeeded, and the same all-subduing remedy being applied, imperial virtue again relaxed.

THE entrance to this once renowned city, formerly the mart and envy of all Europe, brought on a kind of gloomy reflection on the fall of human greatness, and reminded me of a remark of Howell, who, in his quaint style, says, " This goodly ancient city looks like a disconsolate widow, or rather some superannuated virgin that hath lost her lover." The streets are spacious, the houses lofty and magnificent, yet not half inhabited; an Exchange, which once outvied those of London and Amsterdam, now unfrequented,



frequented, except by pedlars and fish-women; and grafts growing where the wealthy merchant once trod with all the conscious pride of unrivalled commerce.

THE well-known story of John Daens, who assisted the Emperor, Charles the Fifth, with the loan of a million of gold, proves the immense wealth of its merchants in the fifteenth century. The splendid banquet given to the Emperor, on his return, when the merchant burnt his bond in a fire of cinnamon, evinces that his munificence fully kept pace with his ability.

THIS once famous city, the capital of the Province of Antwerp, is situated in a pleasant fertile plain, on the eastern shore of that noble river, the Scheldt, and is about seven miles in circumference. In its days of prosperity it is said to have contained two hun-



dred thousand inhabitants, and had frequently from two to three thousand vessels lying in the river at the same time. From the Scheldt are formed several handsome canals, which run quite through the town, bearing vessels of considerable burthen up to the doors of its inhabitants.

THE citadel is but a small distance from the city, and is well disposed for the purpose of over-awing the town, which was the intention of the Duke of Alva, by whom it was completed, from a plan, designed, as it is said, by Margaret of Parma, the then governess, in 1567, assisted by a famous engineer, Pacietto. It is built in a pentagonal form, about a mile in circumference, and is well defended by bastions; the rampart is about a hundred feet broad, agreeably shaded, and adorned with lofty trees. The views from hence are exceedingly picturesque,



turesque, particularly towards the Scheldt, across which, from the Tête de Flandres, I made the annexed sketch.

AT the sacking of this city by the Spaniards, in 1576, six thousand persons are said to have perished by the sword, fire, and water.

AN extraordinary circumstance is recorded, by Strada, of a Flemish trooper, who closely pursued by Pedro Taxis, a Spaniard, though armed, and a lance in his hand, leaped from the ramparts into the Tower Ditch, and his horse swam with him across the Scheldt, without his sustaining any injury, or even breaking his lance.

THIS famous citadel, a model for engineers throughout Europe, surrendered to the Duke of Marlborough, after the battle of Ramillies, on Whitfunday, 1706. It was since captured  
by



by the French, in 1746, and was afterwards restored to the house of Austria.

ROMANCE pretends to account for the origin of the name of every great city, and perhaps it is not unpleasant to read the fables. Of Antwerp, the pretended origin is, that before Cæsar came into Gaul, a giant, of the name of Antigonus, possessed a castle on the Scheldt, who made every traveller pay him tribute, and in failure he cut off his right hand and threw it into the river. This giant was slain by Salvius Brabon; and this city being built on the site of the castle derived its name from the act of cruelty; handt signifying hand, and werpen to throw. And accordingly it took for its armorial bearing, a castle and three hands. This is the fable. The true etymology of the name, however, is, that Antwerpen signifies an advanced mole; and its ancient bearing was its principal port-gate, resembling a castle, to which



which the hands were afterwards capriciously added.

AMONG many spacious streets in this city, the one most to be admired is that called Place de Mer; it is one hundred and fifty feet in width.

THE Town-house is a large handsome building, erected in 1560; Cornelius Floris (brother to Francis, the painter) was the architect. The façade is two hundred and fifty feet in length, ornamented with marble pillars, composed of the five orders, architecturally arranged above each other. The apartments within are numerous and spacious. In the state room, over the chimney, is an allegorical picture, by A. Jansens; another opposite, by the brothers, Gerard and Daniel Seghers; the subject, a Virgin and Child, and Angels crowned with flowers. The picture is well executed, but feeble in its design. In  
the



the other apartments will be found the works of Rubens, Sneyers, Jordaens, Fyt, &c. &c.

PASSING near the end of the Place de Mer, you will observe, worthy your critical notice, a fine crucifix of bronze, gilt, thirty-three feet high; the execution and contour of the figure are excellent. It is said, by some to be the work of Quelinus, but with better authority, by Jean Goethals, in 1635. Gilding this fine specimen of art cannot fail to disgust a critical eye.

IN viewing the figure of Louis the Fourteenth, with a golden flowing perriwig; or that of the late Duke of Cumberland, in one of our squares, with a gilded truncheon, and fierce cocked hat, no emotion is created but that of risibility; but here, in a work of taste and subject for contemplation,

“ What should be grave is turn'd to farce.”

IT



It is said, that on the spot where this crucifix now stands, was formerly a triumphal statue in bronze, of the Duke of Alva trampling on two brass statues, allegorical of the two States of the Low Countries, the nobility, and the people.

On the expulsion of the Spaniards this figure was melted down, and the imperious Don (once a Devil among the Flemings) by an accidental transformation, became a God. This story of the situation of the statue, does not agree with Strada's account, which I should rather credit; and as the statue itself was matter of much dissatisfaction at the time, not only to the natives, but to the Spaniards themselves; (even the King disapproved the arrogance and vanity of the Duke in placing it there :) it may not be amiss to mention Strada's account of it, which I shall here subjoin verbatim.



“ ABOUT the year 1568, the Duke of Alva,  
“ having driven the Prince of Orange out of  
“ the Low Countries, made a triumphal entry  
“ into Bruffels, where he was complimented  
“ by Pius the Fifth, as to the champion of  
“ the Catholick Religion, with a helmet and  
“ sword, richly sett, and in chased with gold  
“ and precious stones, being first consecrated  
“ by his holiness ; this present was received  
“ from the hands of the Bishop of Mechlin ;  
“ he soon after commanded the cannon,  
“ taken from Louis of Nassau, in the battle  
“ of Gemming, to be melted ; and made him-  
“ self a trophy of the bras, to be set up  
“ in the fort of Antwerp : it was his effi-  
“ gies, in compleat armour, bare headed, his  
“ right arm naked, and his eye upon the  
“ town, treading upon two bras statues,  
“ meaning the two states of lords and com-  
“ mons, as was affirmed by the sculptor,  
“ Arias Montanus. The two prostrate  
“ figures had many hands, and were armed  
“ with



“ with petitions, purfes, axes, and torches ;  
“ their faces vizarded, their ears and necks  
“ hung with little difhes and wallets, the  
“ accoutrements of the Ghenfes.” On the  
pedestal was a long fulfome elogium on  
himfelf.

IN the year 1577, fays the fame author,  
on the demolition of the fort of Antwerp,  
“ The joy of the people was at it’s height,  
“ when they came to the triumphal brafs  
“ ftatue of the Duke of Alva, which they  
“ tumbled into the court, hacked it with  
“ their fwords, hewed it afunder with axes ;  
“ and as if they had at every blow drawn  
“ blood, and put the brafs to pain, pleased  
“ themfelves with an imaginary execution.

“ The metal, as before it was melted out  
“ of cannon into Alva’s ftatue, fo afterwards  
“ the ftatue was again caft into cannon,  
“ and reftored to it’s own nature.” The



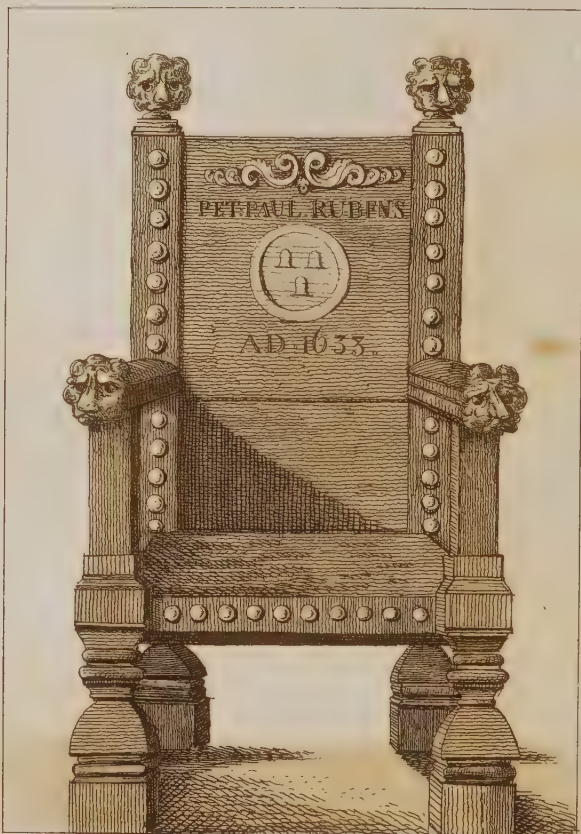
extraordinary character of the Duke, and as extraordinary averfion in the people to his government, will, I hope, plead my excuse for this long quotation.

IN the center of the four principal ftreets, ftands the Exchange, a handsome building, erected in 1531, forming an oblong of one hundred and ninety-four feet, by one hundred and fifty-four, furrounded by a gallery fupported by fifty pillars, with many fculp-tured ornaments. The apartments in this building are principally applied to the ufes of the Royal Academy of Painting, which contains plaifter figures from the antique, with pictures and defigns of the prefent academicians. The academy for painting after nature is under the management of a director, a fub-director, and fix profeffors; it is ufed only from October to April. In the chamber where the profeffors meet, ftands the chair once occupied by the greateft ornament









*Rubens Chair*

*in the Academy of Painting Antwerp*











ment of this academy, the divine Rubens ; it is of red leather, brass nailed, with the initials of his name and arms on the back ; such is the veneration for this great painter, that many of the brass nails have been drawn out of the chair to make into rings, as precious relicks. For this curious appendage, I was told an English amateur \* had lately offered two hundred florins. As trifling objects acquire a degree of consequence from their relative situations to great characters, a sketch of this chair may not be unacceptable to those who have never visited the spot : over the chair is a fine picture by Rubens, in his best style, presented by him to the academy ; the subject, a holy family. In the various apartments contiguous to this chamber, are many pictures ; but as they are principally in the mediocre style, I shall

\* Richard Cosway, Esq. R. A.



( 14 )

omit the going into a particular description of them.

IN my next I shall aim at a brief account of such pictures as I find in the churches and public buildings of this city, most deserving the critical attention of the connoisseur.

Adieu !



LETTER



LETTER II.

*ANTWERP.*

*DEAR SIR,*

THE present convulsed state of this city, as to it's political principles, makes me rather eager in going farther into a minute detail of description, than I should otherwise have done. The dissatisfaction of the clergy, and aversion of the people to the Emperor's government, seem to forebode a speedy overthrow to the present system ; and may possibly end in such devastation, as to leave few remains of the finest assemblage of the works of art, perhaps, in Europe.

IF,



IF, therefore, this letter should appear tedious, and with too much sameness of description, impute it to the warmth of zeal in my pursuit, and I may say, religious zeal, as I shall for some time to come be only met with in churches and holy places, holding converse alone with Saints and Martyrs.

THE place first worthy notice is the cathedral of Notre Dame, the spire of which noble edifice is esteemed the finest in the world. Charles the Fifth observed of it, on his entry to this city, " That it was so superb, it " should be enclosed in a case, and shewn " but once a year." The foundation of this noble structure was begun 1422, and finished in 1518; Jean Amelius the architect. The inside of this church will afford much matter for curious observation. It is enriched with a multitude of chapels, and adorned with well executed sculptures, in marble of various colours. Pictures of the first Flemish and  
other



other masters, and carvings of exquisite workmanship. The entrance to the choir is noble, and demands particular attention. There are sixteen or seventeen pictures by that divine artist, Rubens, among which I shall first mention the descent from the cross, which is generally esteemed his chef d'œuvre. The disposition and colouring of the principal objects are wonderful; the various expressions in the countenances, particularly the tender anxiety of the female figures, are truly characteristic exertions of a great and noble mind. The figures are large as life, the artist's own portrait with those of his wives and daughter, are conspicuous. In separate compartments, on each side, are two other pictures by the same master, the Visitation and Purification. An anecdote is recorded of this picture, that while it was painting, Rubens being from home, as was his custom every evening, to take the air for two or three hours, his disciples usually em-



braced this opportunity (through the means of an old servant) to go into the study of their master, to contemplate the work of the day, Diepenbeck, eager to get nearer to the picture than his companions, stumbled, and in falling smeared the arm of the Magdalen, and cheek of the virgin, which not a little discomposed the young Tyro's, who dreading the anger of their master, unanimously determined on attempting to restore the damage; by general consent the lot fell on Vandyck, as the most skilful, which with reluctance he undertook, and accomplished with much satisfaction to the party. The next day Rubens, in the presence of them all, looking stedfastly at the picture, only slightly remarked that in parts it did not appear to be his own; and it is generally supposed to remain in that state to the present day. On the outside of the case which contains this picture is represented Saint Christopher carrying the Infant Jesus on his shoulders across a river, a  
hermit



hermit lighting him with a lanthorn. Greatness of stile more than Truth characterises this picture.

NEAR the monument of the family of Gobeau, against a pillar, is a holy family, painted by the same hand.

THE Assumption of the Virgin, by the same master, is a noble composition. The heads of the children in the clouds are admirable; the draperies are light, and touched with freedom; the picture is in his best manner, and clearest tone of colouring; it is said to have been painted in sixteen days.

NEAR an escutcheon of the family of Michielson is a charming picture by this master, representing Christ on the knees of his Mother; the subject is finely treated, and forms a model for design and expression.



NEAR a monumental inscription to the name of Heenfens is a holy family, of exquisite merit. The heads are beautiful, design and colouring chaste, and though highly finished, it is touched with great firmness of pencil. Beneath is a beautiful landscape by Velvet Breugle.

IN the sacristy of the canons are some valuables worth notice; among others a golden chalice, set in diamonds, worth six thousand florins of Brabant, presented by Bishop Capello.

IN the chapel of the Pelletiers is an altarpiece by Martin De Vos; the subject of which is, the incredulity of Saint Thomas; with two smaller pictures, by the same master; these are his best works.

IN the chapel of the Circumcision is a curious picture by Quintin Matfys (called  
the

the blacksmith of Antwerp) the subject is, Christ taken from the cross, on his Mother's knees, surrounded by a multitude of figures ; parts of the picture have great merit ; but it has too much of the hard manner of the times in which it was painted to be agreeable. This picture was formerly thought to possess so much excellence, that during the troubles in the Low Countries, in 1566, it was concealed till peace was restored, and was then purchased by the magistrates of the city, at public sale, for fifteen hundred florins.

THE well-known story of this painter becoming enamoured of the daughter of Francis Floris, an artist of much eminence, induces me to mention a picture painted by him, on the subject of the fall of the Angels, which, but for the anecdote attending it, I should not have done, as the composition and drawing are very faulty ; yet the colouring and character of the heads have much merit.

The



The circumstance rendering this picture remarkable, is a fly painted on the knee of an angel, said to be by Quintin Matsys, and was so exquisitely finished as to induce Floris to give him his daughter in marriage. Whether by this manœuvre he gained the daughter, I know not, certain it is he married her; but not so certain, that from a MERE BLACKSMITH he became so excellent a painter in two years, as to rival all his contemporaries, and even at this day that his works should remain objects of universal admiration. I have no doubt but that he was an artist of much eminence before he painted in oil, from works imputed to him, as a statuary in iron, which probably gave rise to his having quitted the anvil for the pallet. As a proof of excellence in his art, as a statuary, the monument of Edward the Fourth, at Windsor, is said to be by him. Love may have poetically performed wonders, but I believe has never yet created a painter, though

though it has impeded the progress of many ; and if we may judge from the exquisite finishing of his works, great industry and intense perseverance have achieved more than the blind archer could possibly have inspired. He died in 1529, aged sixty-nine ; and was buried just without the Western door of this church. His profile is in bas-relief, and under it this inscription,

“ Connubialis amor de Mulcibre fecit Apellem.”

THE entrance to the church of St. Walburg is of black and white marble, and is in a good style of architecture, by Scheemakers.

ASCENDING some steps in the choir are the remains of a fine picture by Rubens ; Christ sitting on his tomb, trampling on death ; but time has almost subdued its excellence.

THE picture most worthy notice in this church is by the same artist. The thieves are raising



raising the cross, on which Christ is attached. There is great truth and sentiment in this picture; the design is correct, and expression beautiful. The colouring may perhaps be thought too yellow, and the tints not sufficiently varied, yet the judicious connoisseur will find much pleasure in contemplating the mind of the painter in this charming picture, which in my judgment, in many respects rivals his famous work, the descent from the cross, in the Cathedral of Notre Dame.

THE church of St. James is a handsome light building, in a good style of architecture. The marble altar is a grand design, over which is the descent from the cross, an excellent piece of sculpture. At the entrance to this church is a small monument to Henry Van Balen, the painter. In the centre is the Resurrection of Christ; it is well designed, and in a fine tone of colouring. His own portrait, and that of his wife above, are said  
to







J. J. P. 1706

*Rubens's Altar. In the Church of St. James Antwerp.*

Printed by Saml. Smith at the Angel in the Strand 1706







to be by himself; they are equal to Van Dyck, and most probably by him. Against a pillar in the choir is a Christ, and the Virgin, by Cornelius Schut, not inferior to Van Dyck.

ENTERING the second chapel, at the lower end of the nave, is a small oval portrait of Cornelius Lantschat, by Van Dyck, in his best manner; but what will call forth all your admiration, is the chapel of the great Rubens, where he was buried, in 1640. As the altar has never been engraved, my respect for this great artist has induced me to give the enclosed sketch. The chapel and altar are highly enriched with marble, over which is a picture, painted by himself, representing the Infant Jesus on the knees of his Mother; near her is St. Jerome. The figure of St. George in armour is Rubens' own portrait. He has likewise introduced the portraits of his two wives. It is a charming composition, and de-



signed with exquisite taste ; the colouring is clear and warm, and the tout ensemble is in his best stile and manner. Above is an image of the Virgin, in marble, which Rubens brought from Rome ; it is said to be by Francis Flamand. The figure is beautiful, and we regret its being placed so far from the eye as to lose half its excellence. The monument has been repaired and beautified by a descendant of this great artist, a canon of the church, named Paris, a mark of attention due to the memory of such high excellence.

THE church of St. George I shall mention, as it contains the remains of John, or (as he is called) Velvet Breughel, which are placed in the chapel of St. John. Above is a beautiful portrait of him, by Van Dyck. Here is likewise a monument of John Snelinck, a painter of great eminence ; his portrait is affixed by the same great artist, who  
has

has likewise left us a beautiful etching of him by his own hand.

ST. ANDREW'S church is worthy attention, from the Mausoleum erected to the memory of the ill-fated Mary Queen of Scots. Her bust is placed in marble. This monument was erected at the expence of two English ladies, resident in this town. Underneath is a Latin inscription reciting her sufferings and death.

A PICTURE of Jordaen's, Christ bearing the cross, with allegorical figures, is in a good taste, and well designed: you will not find it by any means unworthy inspection.

THE abbey of St. Michael is a handsome building, adorned with some well-executed sculpture, in marble. In the nave of the church are twelve large figures of the Apostles, in a good stile. Affixed to a pillar is a very



fine portrait of John Neeyfs, a prior of this abbey. A portrait of Philip Rubens, the brother of Peter Paul, and painted by him, is finely executed, and with much beauty of colouring. The picture at the principal altar is likewise by the same hand, and represents the adoration of the Magi. It is composed in a great style, and with more correctness of drawing than is usually found in this master; the Virgin is handsome and gracefully expressive; the character of the Infant Jesus is tenderly marked; the prostrate King is inferior to the rest of the figures in the picture. This work is a striking instance of the facility with which this great artist painted, having finished it in fifteen days.

A PICTURE by Simon De Vos, representing St. Norbert, a Romish bishop, converting the people of Antwerp to Christianity, is not unworthy the pencil of Van Dyck.

A PIC-

A PICTURE of immense size, the painter's name unknown, is worthy attention. It represents Christ ordering the sick to take up their beds and walk. The composition is noble, and not unlike the style of Paul Veronese; the figures are numerous, and well grouped, and the attitudes pleasingly varied; its greatest fault is the want of proper massing.

THE apartments in this abbey are noble and spacious; the views from which across the Scheldt are beautifully picturesque. The Emperor has not yet nominated a new abbot, though the late incumbent has been dead more than three years. It is supposed the abbey will be suppressed. The refectory contains seven large pictures; the life of Christ, by Quellinus. They are composed with taste; the design is correct; and they are in a rich and glowing style of colouring.

THE



THE cabinet of the late abbot is well chosen, and merits the attention of the connoisseur.

AT the entrance to the church of St. Augustine are two good pictures, by Jordaens, one the Last Supper, the other, Christ in the Garden of Olives. They are finely coloured, for effect, and have much beauty in the composition.

IN a handsome marble altar is a charming picture, by Van Dyck, representing the ecstasy of Saint Augustine, on viewing Christ and the Angels in glory; at his feet are disposed the mitre and cross. The design and colouring are correct and clear, and the taste of the heads is beautiful. Near the altar is a Crucifixion, by the same hand. The figure is full of tenderness and expression. The under part of this picture has been repainted. It is said Van Dyck was obliged to make a present of this  
this

this work, before he could get paid for the one of Saint Augustine, mentioned before in the chapel.

LES CARMES CHAUSSÉS. This church contains many superb altars and sculptured decorations, of the best masters. The chapel of the Virgin is most worthy notice; it is entirely of white marble; the vaulted roof is divided into Mosaic compartments, highly enriched with gold and silver ornaments. At the altar is a massy figure of the Virgin, in silver, eight feet and a half high, which, according to the records of the convent, cost sixteen thousand florins. In all probability, this rich Virgin, will, like other wealthy ladies, light up a flame in the breast of some future reformer, who will think her made of "metal more attractive," and admire her for her bulk, more than for her elegance.

IN



IN the periphery of this chapel are some bas-reliefs and historical subjects, in marble, by Scheemakers, and others.

AMONG the pictures you will observe one under the gallery, in entering the choir, by Rubens; a dead Christ, attended by Angels. The figure is well fore-shortened, but the head wants dignity.

TO the left is an historical subject, the Carmelites receiving the Pope's Bull, to establish their order through Europe, by Jordaens. At the altar, to the left of the choir, is a well-coloured picture, by Van Balen; the adoration of the Magi.

AT the principal altar, which is of marble, is an allegorical picture, by Gerard Seghers; it contains many figures, grouped with much taste and spirit; the colouring, stile, and manner not unlike Rubens.

LES

LES CARMES DECHAUSSÉS. This church contains several handsome marble altars, at the principal of which is a picture by Rubens, the subject St. Ann teaching the Virgin to read; the Angels above are holding a wreath of flowers. It is well coloured, and has a fine effect. The heads are in the first style of excellence.

ANOTHER by the same master, St. Theresa, at the feet of Christ, praying souls out of purgatory; is in his clear silver tone of colouring, and not inferior to the former in effect.

THE same Saint dying, and supported by Angels, is by Seghers, but not in his best manner.

BEHIND the choir are four historical pictures, by Quellinus; the adoration of the Angels, they are finely painted, and are the



best pictures of this master, I remember to have seen.

NEAR this is a good picture by Lang Jan, the subject is, Elias before St. Theresa; the figures are finely designed, and the colouring and execution much in the style of Van Dyck.

JESUITS CHURCH. This building and its contents deserve the closest attention of the amateur; the greater part of the façade is from a design of Rubens, and is in a grand style; it was finished under the direction of Peter Huyfens, and by him rather furcharged with ornaments. From the difference of style, it is distinguishable where the great artist, Rubens, left it. The grand altar, as well as the chapel of the Virgin, at the entrance of the church, which is richly decorated in variegated marble, are both from designs of the same master.

THIS

THIS church suffered much from a dreadful storm of lightning, in July 1718, at which time many valuable pictures, with other decorations were entirely destroyed; and though its present magnificence renders it highly deserving praise, yet we feel with regret the loss of its former splendor.

IN the library you will find the original design and portrait of Rubens, in pen and ink drawing.

WITHIN this building are many fine pictures. Over the grand altar are four, two by Rubens, one by Gerard Seghers, and the other by Cornelius Schut. The picture of St. Ignatius, and that of the sick praying to be made whole, are exquisitely painted; the latter is one of the finest compositions of this master. The two pictures by Segher and Schut, though hung



as pendants to Rubens, lose nothing of their beauty and excellence from their situation. Several other pictures of superior merit are to be found in this church by Gerard Seghers as well as his brother Daniel, the Jesuit, with whose excellence in flower painting the amateur is not unacquainted.

OVER the altar, in the sodality, is the Virgin and Child presenting a garland of flowers to Saint Rosalie; at the side of the Virgin is Saint Peter, attended by angels. This picture, particularly the characters of the heads, is beautiful in the extreme; but the shadows seem in parts of too sombre a tint.

NEAR this is another by the same painter, of Saint Hermanus and Joseph; the angel stretching out his hand, is the portrait of the artist; it is charmingly painted for effect,

effect, and the colouring is beautiful. The annunciation, by Rubens, seems in his early time, and not equal to his other works.

HERE are many pictures by Eyckens, Van Opstal, Quellinus, &c. among which some will be found to merit your attention.

AT the entrance to the church of the Jacobins you will notice a fine piece of sculpture, by Verbruggen, representing St. Paul. The church is a handsome building, and rich in sculptured ornaments. The grand altar, in the choir, is supported by marble pillars, in a very superior stile of design. This altar was added by Capelo, Bishop of Antwerp, who was of the order of Jacobins, and was so well pleased with the effect and skill of the architect, Verbruggen, that he not only paid him with liberality, but rewarded him in a princely manner, by a rich service of plate.

THE



THE paintings on glass in the choir will particularly strike you ; they are designed and executed by Diepenbeck, and represent the life of St. Paul.

AMONG the pictures will be found one over the altar particularly deserving attention, by Caravaggio ; the subject, Saint Dominique distributing rosaries to the people. This work is rather hard and black, but the effect is bold and masterly. It was presented to the church by a person whose portrait is here seen painted by Van Dyck.

THE works of Rubens contribute highly to adorn this building, particularly the picture at the great marble altar, in the choir, which represents Christ hurling his thunder at the wicked, and the Virgin interceding on their behalf ; with much incorrectness there is great beauty ; the heads are full of character, well conceived, and on the whole produce

duce a charming effect. It is grouped with much art, and deserves every commendation.

AT the altar of the communion is another picture of the same master; the assembly of the council. It is well composed, and correctly drawn, but the shadows are rather too dark.

AT the altar at the entrance of the choir is Christ bearing the cross, by Van Dyck; it is in his early time, and rather hard in the stile of colouring.

ON the left hand are Christ's mysteries, painted by Van Balen, Jordaens, Mostaert, &c. But the picture of the flagellation, by Rubens, eclipses all the rest, and is as fresh and brilliant as if just taken from the easel.

A SAINT



A SAINT DOMINIQUE, by Gaspard de Crayer, is a well-coloured picture, with much grace in the stile of the heads.

IN quitting the church a small crucifixion, in sculpture, with a multitude of figures will attract your notice; it is executed by a master of eminence, and has only the fault of being too crouded.

THE church of the Capuchins contains three pictures of Rubens. The one over the principal altar represents Christ crucified between the thieves. It is a composition replete with vigour, and excellent design; the characters are beautifully imagined, and fill the mind with the sublimity of the artist.

IN the chapel of the Virgin, Saint Francis on his knees receiving the Infant Jesus from  
the

the hands of the mother, is a striking and beautiful picture.

IN the choir are two whole length figures of Saint Peter and Saint Paul, which are well disposed, the heads and draperies are particularly excellent.

OVER the grand altar of the Beguinage or house of the Devout Maids, is a Virgin and dead Christ, by Van Dyck; the character and colouring are excellent, and the touch of the pencil is free and delicate, and worthy the hand of this charming painter.

NEAR the pulpit is a picture by Jordaens, of the Crucifixion, with the Virgin, Saint John, &c. it has much of the Italian School, is well-coloured, and very correctly drawn.

AFTER viewing so many pictures, the eye will find some relief in examining the  
VOL. II. F sculptures,



sculptures, by Scheemaker, in the church of the citadel, particularly the tomb of the Marquis Del Pico, formerly governor of this place. The altar is of marble, with copper ornaments, gilt, representing the Holy Trinity, attended by Angels, &c.

HERE is a picture by Otho Venius, the master of Rubens; the subject is, the Resurrection, and not unworthy his pencil.

SEVERAL convents have been suppressed within these three years, such as the Annunciates, Jacobines of the order of St. Dominique, &c.

To go into the particular history of this once great city, and its various productions of arts and artists, would swell this work much beyond its original intention; I shall therefore in my next confine myself to the mentioning a few names only, of the  
first

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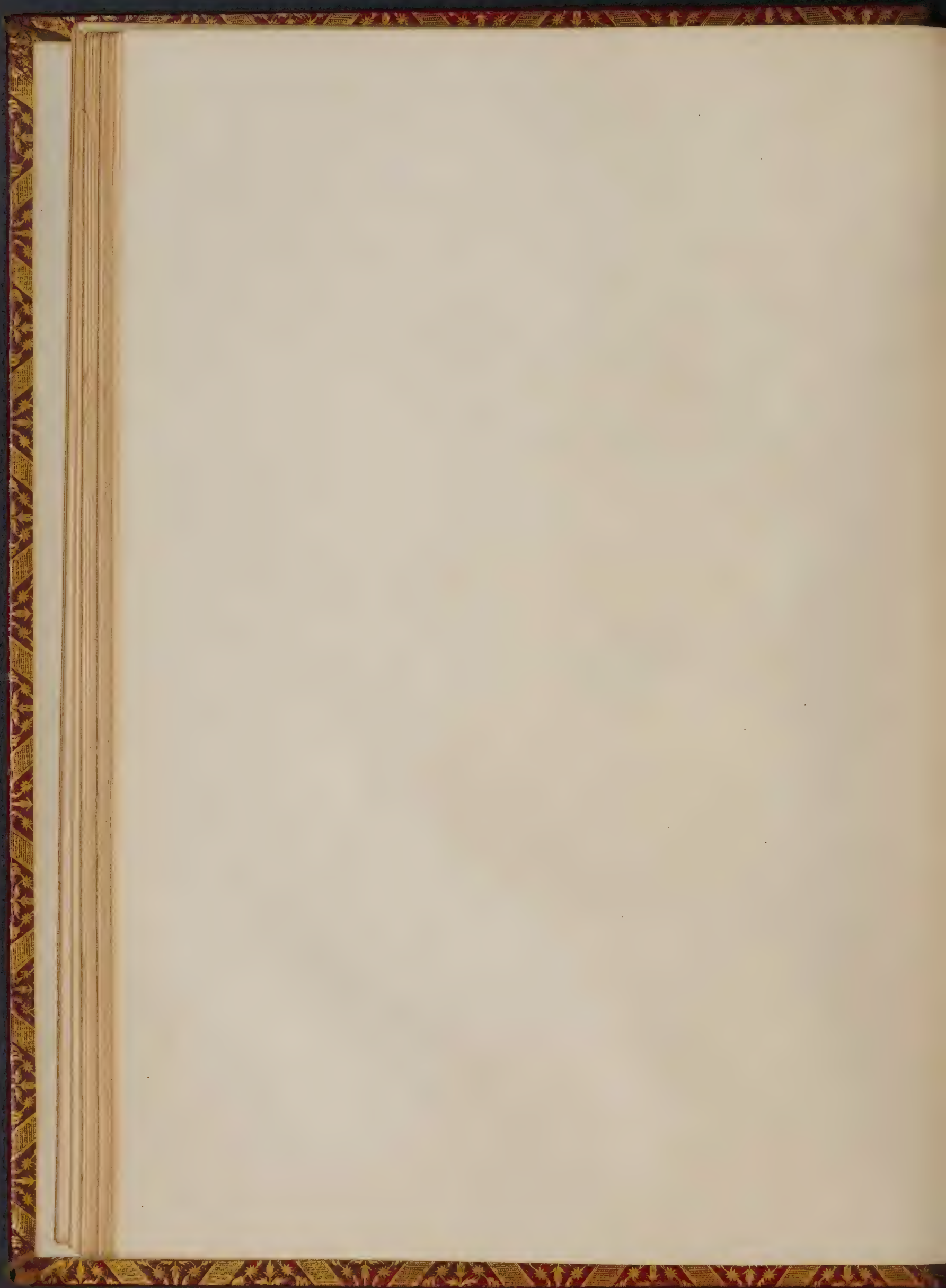
first excellence produced in the Flemish school, from whom Antwerp derives so much fame, and the connoisseur world so much satisfaction.

Adieu !



F 2      LETTER





LETTER III.

*ANTWERP.*

*DEAR SIR,*

IN my last I promised you a sketch of the lives of the principal artists this city has produced, among whom, that Prince of painters, Peter Paul Rubens ranks first.

THIS extraordinary man was born at Cologne, June 28th, 1577, of a very good family, of this city, who in consequence of the civil wars in Brabant, about that time, retired to Cologne, but shortly after Antwerp being restored to a state of tranquility, and released from the Spanish yoke, by the Duke  
of



of Parma, the father with his family returned thither, and took on himself his former office of Sheriff of the City, and Professor of Civil Law. Much pains was taken with the education of Rubens in the tender part of his life, which, by the progress he made in classical learning and the sciences, he very amply repaid. With a person remarkably handsome, he was early placed as a page, to the Countess of Lalain, Governess of the Low Countries, a situation, indolent and enervating, and ill suited to the active and noble mind of our artist. His father dying, he applied to his mother, that he might be put into a line better adapted to his talents. He was placed under several artists of great eminence, particularly Otho Venius, styled the Flemish Raphael; there, by much application, and a mind formed for accomplishments, at the age of twenty-three he became an object of universal admiration; he resided seven years with the Duke of Mantua,

Mantua, pursuing with eagerness to enthusiasm that glorious study, in which he so greatly excelled. In painting the combat between Turnus and Eneas, he was overheard by the Duke, reciting with enthusiasm this line from Virgil,

“ Ille etiam Patriis agreum ciet,” &c.

His extraordinary talents, not only as a painter, but a man of letters, soon fixed him in a post of honor, under the auspices of the Duke, by whom he was appointed Envoy to the Court of Spain, where he painted many historical pictures of the first consequence.

JOHN, Duke of Braganza, afterwards King of Portugal, struck with his amazing talents, invited him to Villaviciosa, his then residence. Rubens made such expensive preparations for his intended visit, that the Duke was  
alarmed



alarmed at the expence, imagining it would fall on him, and begged he would defer his journey a little longer. The noble-minded Rubens replied, he was not coming to paint, but on a visit for eight or ten days, and had brought a thousand pistoles to spend in his excursion.

THE celebrity of the works of Titian and Paul Veronese drew him to Venice, where he acquired that fine style of rich and glowing colouring, which he never quitted. At Rome he painted many altar and other pieces, which remain as specimens of the advantages he received from the Venetian School. From Rome he went to Genoa, which he enriched with his pictures, and magnificent designs for their public buildings.

IN the midst of these vigorous pursuits in his art, maternal affection drew him to his  
native

native home, where he arrived too late to receive the last embraces of a departing and tender mother.

HIS grief was for a time inconsolable ; he retired to the Royal Abbey of St. Michel, in this city, where for several months he avoided all society : filial affection did not rank among the least of his virtues ; and in the noble pursuit of his art alone, he found mitigation of his excessive sorrow. Some time after he formed a design of returning to Mantua ; but from the intreaty of the Archduke Albert, and the superior influence of love, he was detained at Antwerp, and shortly after was married to Elizabeth Brants. Then was the design formed of building a large house, or rather stately palace, enriched within and without with every costly decoration that taste and wealth could atchieve, rich vases of porphyry, and agate, antique busts and sculptures of the greatest masters, with an elegant



cabinet of the first-rate pictures, completed this princely undertaking. As no part of the house is now remaining, I thought it would form no unpleasing addition to this work, to give an idea of its magnificence, which, with the addition of the small figures, I have here done, from a very scarce print, published in 1686. Some of the arches and decorations in the garden are still remaining entire.

THE valuable contents of this house its owner was tempted, though with much reluctance, to relinquish to the Duke of Buckingham, who, for the sum of ten thousand pounds sterling, became their possessor, and England received this glorious treasure.

RENDERED easy in point of fortune, he pursued his art, more for fame and amusement, than emolument. His attachment to  
letters





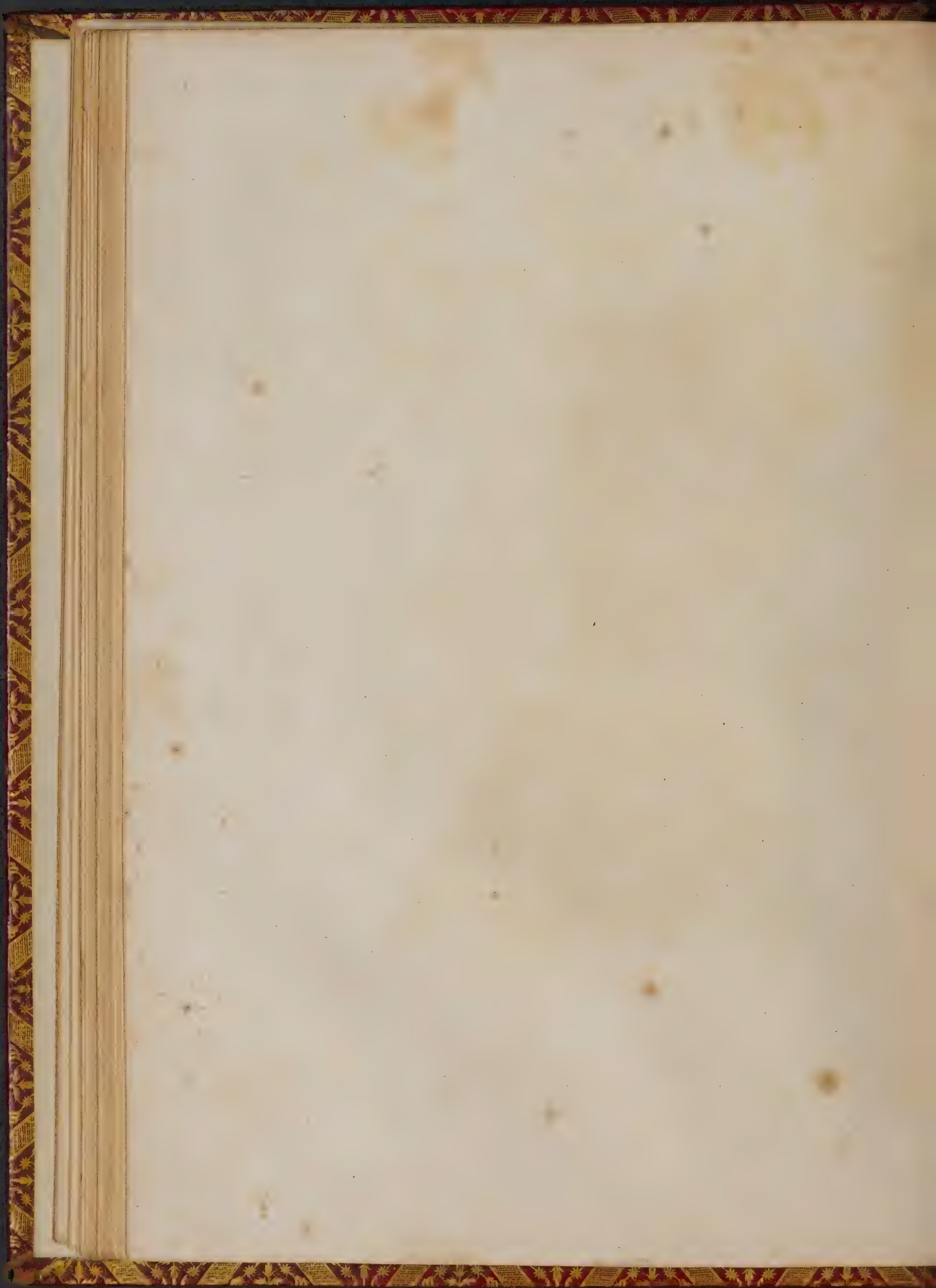




*Palazzo di San Marco in Venezia. Veduta dall'Orto di San Marco.*

*Engraved by Samuel Wainman.*





letters kept pace with his love for his profession. He seldom sat down to painting without first consulting the historical page, or the more elegant pursuit of poetry. He was well versed in seven living languages, nor less a master of the classics. The study of the Belles Lettres he termed his recreation; the Muses his inseparable companions. Formed for the society of the learned and great, his company was eagerly sought after by Princes, and men of first-rate accomplishments; and the mind is naturally led into astonishment at the number, as well as excellence of his works, when so much of his time was devoted to the elegancies of learned retirement, and attic conviviality of the table.

IN his profession he had many enemies, among whom Jansens and Rombouts were avowedly at the head; the former threw off the mask, and openly proposed a trial of



skill ; to which Rubens acceded, on condition that his antagonist, by the excellence of his works, should first be deemed worthy of the competition.

ABOUT the same time an Englishman, of the name of Brendel, a searcher after the philosophers stone, applied to Rubens, to whom he offered, if he would erect a laboratory, and furnish some pecuniary assistance, a moiety of the immense wealth he was to acquire. Rubens listened with attention to the idle dreamer, and led him gently to his study, where shewing him his pallet and pencils, he assured him he had applied twenty years too late, for he was already in the secret.

ABOUT the year 1620, he was employed by Marie de Medicis, on the great work of the Luxemburg, so universally known and admired ; soon after which he was applied to  
by

by the Infanta Ifabella (from his extensive knowledge of the situation of the Low Countries, and of the manners and intrigues of Courts) to undertake an embassy to the Court of Spain, relative to the immediate state and government of Brabant. He was magnificently received by the King, who, to express his great satisfaction at the able manner in which he had executed his commission, presented him with a jewel of great price, six fine horses, and conferred on him the charge of Secretary of the Privy Council.

ON his return he was again sent on an embassy, by the Infanta, into Holland, to propose a truce between the States and Spain.

His journey to England took place soon after (whither he was secretly engaged by the King of Spain, at the instance of the Duke D'Olivarez) to propose some pacific measures to our Court, through the means  
of



of the Duke of Buckingham, by whom he was presented to Charles the First, and graciously received. The King was not less charmed with the conversation, than the works of this great master. His address soon completed his embassy to the satisfaction of all parties. Charles conferred on him the honor of knighthood, and with it a rich diamond. The sword of State, with which he had created him, together with an elegant service of plate, valued at one thousand pounds, were likewise added as testimonies of his superior talents and address as a minister.

THIS embassy was the means of enriching our country with those invaluable specimens of his art, the decorations of the Banqueting House; likewise a number of other pictures and designs, which he painted for the nobility, as well as private persons in England.

AFTER

AFTER his return to Antwerp he was still employed in great concerns of State, in all which he acquitted himself with that eclat, and universal satisfaction, which such fine talents, and high integrity, could only have merited.

WITH all these accumulated honors, and immense wealth, together with the attendant otium cum dignitate, the infirmities of nature crept in apace, and he felt daily proofs he was yet but a man. The gout, and a trembling in the hand disabled him from the pursuit of greater works, and nature yielding to disorder and decay terminated his existence on the 30th of May 1640, in the sixty-fourth year of his age.

HE was interred in the church of St. James, at the city of Antwerp, with every honor that could be conferred on such exalted merit. Nobility, clergy, artists, and admirers



admirers of the fine arts, all contributing to pay the last mark of respect to departed excellence.

RUBENS married a second wife, Helena Forman, whom he left a widow. He had two sons and a daughter.

TEDIOUS as this account may seem of this great man, I hope, at least, as a lover of the fine arts, you will suffer a degree of enthusiasm in your friend to apologise for this intrusion, and judge, that in contemplating the works of a superior artist, the life is, in some degree, if not a necessary object of enquiry, at least a pleasurable one.

WARM with my subject, and after this apology, emboldened to proceed, I shall venture on a few slight observations on the life of that first disciple, in excellence, Anthony Van Dyck, who was born at Antwerp,  
March

March 22d, 1599. His father is said to have been a painter of some eminence on glass, at Bois le Duc, from whom an early bias was given to the tender mind of the son.

He was first placed with Henry Van Balen, an artist of great reputation, and afterwards became the disciple of Rubens. The anecdote which I have mentioned, of his repairing the accident in the famous picture, the descent from the cross, in the cathedral at Antwerp, proves the very high opinion his colleagues entertained of his talents.

Portrait-painting became the principal study of this artist. His motives for quitting the historical line are variously conjectured. The idea of his being dissuaded from that pursuit by his master, from motives of jealousy, is illiberal, and must have arisen from an ignorance of the character of



that great man. The immense pains he took with all his pupils (particularly Van Dyck) to inform them of every principle of his art, and of the necessity of referring to the works of the great masters of Italy, for refinement of their taste, was surely the advice of a friend, rather than a jealous master. Van Dyck received it as such, and determined on his journey.

He left a testimony of respect and gratitude in the hands of Rubens, in presenting him with two pictures; the one an "Ecce Homo"; the other, Christ in the Garden of Olives. These jewels were placed in the principal apartment of his master, near the portrait of his wife, painted by the same hand. Rubens highly extolled these works, and at his departure, presented him with the best horse in his stable. Van Dyck quitted Antwerp for Italy, and in his route, passing Savelthem, a village near Brussels, became  
enamoured

enamoured of a beautiful girl, who so far engaged his affections, as nearly to put him from his purpose of proceeding on his journey; but through the intercession of Rubens, and other friends, he was induced to break the fetters of love, and seek another mistress, who at least brought him more lasting fame.

His stay at the village was so long as to induce him, through the intreaties of this damsel, to paint two pictures for the parish church, in one of which he introduced the girl's portrait, with those of her father and mother.

It is somewhat extraordinary, that this picture was clandestinely removed, and so secretly, that whither it went, or by whom conveyed, has never been discovered.



HE proceeded on his way to Venice, where Titian and Veronese became his favourite models. From thence he went to Genoa, where he soon gave such marks of his superior talents in portrait, from the graceful air of his heads, clearness in his colouring, and beauty of his carnation tints, as to leave him in the art unrivalled, and to Nature alone he held the mirror of Truth.

FAME and riches were the attendants on his superior excellence, and with them much rivalry, which withered on an attempt at competition.

FROM Genoa he visited Rome, where he painted that well-known portrait of Cardinal Bentivoglio, for whom he likewise finished several pictures both in history and portrait. He then went into Sicily, where he painted the portrait of Prince Phillibert of Savoy. At Palermo, he left several pictures unfinished, being

being driven thence by the ravage of the plague. He revisited Genoa on his return to Antwerp, where, on his arrival, the rapid improvement he acquired from the Italian schools, was soon distinguished by the admirers of the art.

YET with all this blaze of excellence, there were persons still ignorant of his merit, from a circumstance recorded of his being employed by the Canons of the College at Courtray to paint a grand altar for their church, which he finished at Antwerp, and having sent home, requested to attend himself to fix it up the next day, urging that they would be better able to judge of the effect. But how great must have been his astonishment, when he found both himself and his work treated by the Chapter with the utmost contempt, and an absolute negative put on its being hung up there. In this state they quitted the apartment; and  
the



the only consolation he had was from a monk who remained behind, and who assured him all would not be lost, for the canvas might be applied to other purposes. The picture was at length, with much difficulty, placed at the altar, and he was paid, but with so ill a grace that he never forgot the insult.

PUBLIC opinion soon convinced the Canons of their ignorance; and to repair the injury done him, they requested he would paint two other altar-pieces; to which he replied, he had had enough of the ignorance of his employers at Courtray, and wished in future to paint for men, not asses.

HOUBRAKEN mentions, that, about this time, Rubens offered him his eldest daughter in marriage, which he declined, under the idea of revisiting Italy; but others suspect his partiality for the mother was a bar to the connection.

THE

THE envy and sarcasms of his contemporaries are said to have been the motives for his quitting Antwerp, which he did, for the Hague, where he painted the family of Frederic, Prince of Orange, as well as those of the Nobility, &c. He then visited England, where his success did not equal his expectation any more than it had done in France. Thence he returned to Antwerp, where he was employed in many capital works. He was again solicited to return to England, which at first he was unwilling to do; but on the solicitation of his warm friend, Sir Kenelm Digby, he consented, and was by him introduced to the King, who graciously received him, and presented him with his portrait, richly ornamented with diamonds, and a gold chain. He likewise conferred on him the honor of knighthood, with a handsome pension, and himself fixed the prices of his pictures; one hundred pounds for a whole, and fifty pounds for a half length.

THE



THE King, one day fitting to him for his picture, whispered to the Duke of Norfolk something relative to the low state of his finances, and observing that Van Dyck attended to their conversation, pleasantly remarked to the artist, " And you, Sir Anthony, do you ever feel the want of five or six thousand guilders ?" who replied, " Yes, Sire ; an artist who keeps open house for his friends, and open purse for his mistresses, cannot fail to have empty coffers."

MARGARET OF BOURBON, daughter of Henri IV. who had a remarkable handsome hand, observing Van Dyck pay more than common attention to it, one day as she was fitting to him, asked, why he paid so much more respect to the hand than to the head ? He replied, that he hoped to be rewarded by that beautiful hand in a degree worthy its illustrious owner.

IN

IN England he rapidly acquired wealth ; but the brilliancy of his style of living, (keeping an elegant table for all visitors) with a numerous host of attendants, and above all an entire belief in the power of alchymy, soon reduced his fortune, and occasioned a decay in his constitution, which, by his friends, it was feared would prove fatal.

THE Duke of Buckingham, to restore his health and fortune, and draw him from his mistresses, proposed a marriage with Maria, a daughter of Lord Ruthven, a Peer of Scotland, whose beauty and accomplishments accorded with her high birth. The marriage was consummated, and they returned to Antwerp. He soon after visited Paris, as it is said, with a wish to be employed in some public work ; but Pouffin having arrived a short time before him, from Rome, he was previously engaged to paint the gallery of the Louvre.



Van Dyck, however, according to Mr. Walpole, " was not totally unemployed there, " having painted two small pictures in chiaro " scuro, evidently designed for altar pieces, " representing Anne of Austria, and some " monkish priest." These two pictures are now in my possession, having purchased them at the Dutchess of Bridgewater's sale, in 1778. The etchings were made by me about three years since, but having never been made public, I presume (though rather foreign to the work) they will not prove unacceptable to the amateur, and collectors of the works of Van Dyck.

AFTER a residence of two months in Paris, he returned to England, where a short time after he lost a daughter, in her infancy, which was soon followed by a rapid decline in his constitution. Overcome with infirmity, and a debilitated habit, he sunk under  
a con-











Engraved by Saml. Ireland, from an  
Original Sketch, the same size in char-  
acters, by Van Dyck, in his possession.  
Mentioned in Mr. Walpole's Anecdotes of  
Paintings Vol. 2. page 98. Pub May 1 1790















Engr'd by Jam. Ireland from an  
Original Sketch the same size as  
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Mention'd in M<sup>r</sup> Walpole's Anecdotes of  
Paintings. Vol. 2. page 98. Pub. May 1790





a consumption on the 9th of December, 1641, aged forty-two. He was buried on the 11th at Saint Paul's Church, near the tomb of John of Gaunt. He left a daughter, who married Mr. Stepney, then a student of Oxford, and from whom Sir John Stepney is descended.

THE King is said to have been much troubled at his ill state of health, and to have offered a considerable reward to any of the faculty who could procure him relief.

THE early exit of this extraordinary genius affords matter of astonishment, when we consider the number of his works ; but with such rare talents, rapidity of pencil, and intense application, what could he not achieve? He is said frequently to have painted a portrait in one day, beginning early in the morning, and detaining his sitter to dinner, the better to discriminate the



character and mind of the object, renewing and finishing his work in the afternoon.

THE superiority over his master in portrait was allowed by his cotemporaries, even his rivals; and if he was inferior in history, it is but justice to suppose that more application in that line would have led him nearer to the excellence of his great preceptor.

HAVING said so much of the first disciple of Rubens, it will perhaps be thought partial not to mention a few other names, among his many pupils, who having caught some of the divine enthusiasm of their master, should not remain entirely unnoticed. The elder Teniers, though inferior to his son, was an artist of very high eminence. He was born at Antwerp in 1582, and had the good fortune to be placed very early as a disciple to Rubens, by whom he was highly esteemed. He finished his studies at Rome, and formed  
an

an agreeable style, perfectly his own. His subjects were usually conversations, laboratories of chymists, festivities, fairs, &c. He died, aged sixty-seven, and left behind a son, who was born in this city in 1610. His first instructions he received from his father, but it was from Rubens he obtained a true taste in the art of colouring, as well as harmonizing and management of his pictures. He was patronized by the Archduke Leopold, who presented him with his portrait and a chain of gold. The King of Spain likewise conferred on him many marks of peculiar attention, among others, the building a gallery for the reception of his works, was not the least. Christina, Queen of Sweden, presented him with her portrait, and paid every flattering attention to this charming artist; whose rapidity of pencil, clearness of colouring, and animated disposition and grouping in his small figures, stand unrivalled in any age or country. He is said to have painted many  
of



of his small landscapes, with a multitude of figures, in one day, which must be allowed, or he could not have accomplished so many works as we find existing from his pencil. He frequently observed with a laugh, that if his works were all collected together, they would require a gallery two miles in length to contain them.

His happy imitations of the manner and style of almost every painter he had seen, may be accounted for from his having copied so many fine works in the Archduke Leopold's gallery.

MANY of his pasticcios are so superlatively managed as to deceive even the warmest admirers of Rubens, and others whom he imitated. But it was not from the manners of artists he established his fame. Nature was his principal object, her he sought in retirement, and found among the lower classes, those

those traits of character, which, though deemed vulgar, have more of truth than is to be found in the elegancies of a Court.

THIS idea induced him to fix on a pleasant village, called Perck, between Mechlin and Velvourden, as a residence, where he built a Chateau, named the Three Towers, and which we often see represented in his landscapes. His village feasts, games, and rustic amusements were all designed from nature, and caught in the happy moment of rural festivity, when she "scorns superfluous aid." The attitudes of his characters are ever diversified, and the eye is never fatigued with dull formality, as in the grouping of mere academical figures. Though he passed much of his time with these rustics it is not to be understood they were his associates. His house was magnificent, where gentlemen of the country, crowds of artists, and amateurs constantly met, and tendered every



every flattering mark of their high respect and admiration of his talents.

DON JOHN OF AUSTRIA was his disciple and friend. Superior talents exalt men, and annihilate the distinctions of rank. The Prince esteemed himself happy in living in habits of the greatest intimacy with the artist. Teniers passed some time in England, where he purchased many fine pictures, at the request of a Flemish nobleman.

HE was made director of the academy at Antwerp, in 1644, where he seldom attended. Careffed by all ranks of people, but more particularly the great, he departed this life at Brussels, in 1690, aged eighty, and was interred in the great church, at the village of Perck, where he had passed the greater part of his life. The works and excellence of this great artist are too generally known to admit of any farther description.

HERE

HERE are but few private collections in this city. Mr. Van Aver, a descendant of Rubens, has a well-chosen cabinet of the best masters, among which is the celebrated picture of Rubens's daughter, known by the appellation of Chapeau de Paille, and a superb landscape, both painted by him.

MADAM PEETIERS has some good pictures, among which are eight whole length family portraits, by Van Dyck, and a Roman Charity, exquisitely painted by Rubens.

MR. VAN LANKRE has a collection worthy notice.

AT Mr. Bechman's, a considerable merchant, you will find many good pictures; as well as at Mr. Martan's, a painter, and dealer.



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IF you have a wish to visit the works of living artists, the following will afford you some entertainment; Messrs Wouters, Smeysters, Omegonk, and Rægumorter, all eminent in landscape painting, and who will with much politeness, give you every information relative to the productions of this great city.

Adieu !



LETTER

LETTER IV.

*MECHLIN.*

*DEAR SIR,*

WE left Antwerp about ten this morning, and after a pleasant journey through a country highly cultivated, arrived here in time to dinner.

MECHLIN is pleasantly situated on the river Dyle, in the center of Brabant, and is the capital of the lordship that bears its name. It gives the title of Archbishop to the Prelate, who is Primate of the Low Countries. The houses are old, and ill-constructed. The Parade, or Grande Place is spacious, near which stands the cathedral

K 2

dedicated



dedicated to St. Romboud, a handsome Gothic structure. The grand altar, as well as the inferior ones are of marble, and in a very good taste; they are rich in gold and silver decorations.

AMONG the pictures is the Last Supper, by Rubens; it is well composed, but so ill-coloured that one is with difficulty persuaded that it could have been the work of that great master.

ABOVE the communion table, on the right and left are two small pictures by the same hand, but in a very superior style: one represents the entrance of Christ into Jerusalem; and the other, his washing the Apostles feet.

AT the end of the chapel is a large picture of a holy family, by A. Bloemart. The characters of the heads are very fine; but there

there is a hardness in the draperies, and a want of effect, that renders it on the whole unpleasant.

IN the chapel of the painters, behind the choir, is a picture of St. Luke painting the Virgin and Child, with a figure of Joseph remarking on the sublimity of his models. It is painted by Jansens, and has much merit, but with the same hardness and want of effect that mark the former picture. The chapel dedicated to the Virgin has a handsome altar, adorned with variegated marble, and executed in a good style. Above is a picture by Sneyers.

THE collegiate church of Notre Dame is in the Gothic style, light and handsome. The sculpture of the Apostles placed against the pillars, is well executed, and merits attention. Under the altar of the Fish-merchants chapel are three small pictures, by  
Rubens,



Rubens, the center is a crucifixion, finished with the greatest care and precision. The composition is grand, design correct, and the colouring clear and beautiful, it is worthy the pencil of this celebrated artist. With those on each side I was not so much gratified; the designs have too much manner, and the draperies are hard. A Magdalen attended by Angels, painted by Rombouts, seems by the heads to have been a picture of merit, but so ill repaired, and so much of it repainted, that, except the heads, little appears of the master. A landscape by Huyfmans, and a holy family by Van Hoeck, are both in a mediocre style.

IN the church of St. Catherine, the altar of St. Joseph merits notice. The architecture is good, and the wreathed columns in marble have a pleasing effect. It is adorned with a good picture by Jordaens; the subject  
of

of which is a holy family, with God the Father sitting in the clouds, surrounded with glory. Over the principal altar is a nativity, by Quellinus, generally attributed to Van Dyck; it is well designed and coloured, and the radii round the infant cast a charming gleam of light on the other figures. Three small pictures by the same hand, on religious subjects, have great merit. Two or three others by Lucas François, Moreelse, &c. have been so neglected, and parched by the sun, as to be no longer objects of notice. Over the principal altar in the church of St. John, is the adoration of the Magi, by Rubens, very correctly drawn, but not painted with the facility observable in his best pictures. Underneath are three small ones by the same hand; on one side, the birth of Christ; in the center, the crucifixion; and on the other side, his resurrection. These excellent pictures have been so shamefully abused, that at the first glance,



glance the master is not discernible. St. Roch relieving the sick, by François, is a picture of infinite merit, most correctly designed, and beautifully coloured. A Magdalen, by Jansens, and the infant Jesus, by Van Loon, in the sacristy, are worthy notice.

You must not omit seeing the church of the Récollets, in which you will find three pictures, by Van Dyck, well worthy observation: a crucifixion over the grand altar; and on each side St. Anthony and St. Bonaventure. The Martyrs of Gorcum, painted by David Teniers, junior, at the request of his son, who was a monk of this convent, have great merit; each figure is enclosed within a garland of flowers, painted by another hand.

In the convent of the Capuchins are three pictures by Gasper de Crayer, Gerard Seghers, and Martin De Vos. In those of the Augustines,

Augustines, and the Dominicans, you will find little worthy remark; the good fathers of the former were possessed a few years since of a most beautiful picture by Rubens, which they were tempted to strip from the altar by a handsome lucrative offer from a connoisseur of Brussels.

IN the chapel of the convent of the order of St. Barnard, are some good pictures by Theodore Van Thulden, and others, forming a pleasing cabinet, to heighten the devotion of the fair possessors.

THE façade of the Jesuits church is of the Corinthian order, and by much the most beautiful building in this city; its greatest fault is being furcharged with figures, and ornaments foreign to the order in which it is built. The inner parts of the building are not inferior to the outer. The roof is

VOL. II.

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vaulted



vaulted in an oval form, highly embellished with ornaments, and supported by a double row of pillars of the Ionic order, in a light elegant taste. The choir is decorated with near twenty pictures, representing the history of St. Francis De Xavier, many of which have infinite merit. They are painted by Quellinus, Eyckens, Blendef, Cossiers, Lucas Francois, &c.

IN one of the inner apartments of the college is a fine picture by Van Dyck; the death of St. Francis; the expression of the head is exquisitely fine. A flower piece, most charmingly finished, by Father Seghers, enclosing a portrait of St. Francis, by his brother Gerard: likewise a piece of fruit and game, by Snyders, are in the same apartment.

IN the other churches in this city I found little worthy remark, except in the convent  
of

of Leliendael, where near the entrance of the church are placed two pictures of St. Peter and St. Paul, by Jordaens, coloured and designed, equal to Rubens, and the characters marked in the first stile of greatness and sublimity.

WE were highly entertained at the house of Mr. Harens, an excellent painter of history, whose merits have been very deservedly noticed by some persons of fashion, travelling from England, by whom he has been favoured with several handsome commissions in the historical line.

AMONG many painters whom this city has produced, I cannot think myself justified in quitting it without mentioning that excellent artist, Frank Hals, who was born here in 1584. He is said to have been a disciple of Charles Van Mander, and applied himself so arduously to the study of nature



as to find no competitor, except Van Dyck, whom he equalled in every thing, but clearness and delicacy of colouring. While Hals resided at Haerlem, Van Dyck is said to have gone purposely to visit him, and calling as if by accident, to view his pictures, desired to sit for his portrait, which, as he had only two hours to stay, must be painted immediately. Hals began with his usual rapidity, and succeeded so well, that he desired Van Dyck to view its progress; which he did, and observed that painting seemed to him so easy, that he thought he could paint a portrait himself; and desiring Hals to give him the pallet and pencils, begged him to sit, which he complied with, and in a quarter of an hour he produced a sketch, which threw the artist into such an extasy, that he rapturously exclaimed, it could only be Van Dyck himself, who had honoured him with a visit.

FRANK

FRANK HALS in his life and manners was as dissipated, as he was excellent in his profession; he is said to have been almost every night in a state of intoxication, at some neighbouring tavern, whence it became regularly the business of his pupils to conduct him home to bed. In this state of ebriety he would frequently fall to prayers, which were so loud as to be heard all over the house; his ejaculation often concluding with "Oh Lord! take me quickly to thy highest heaven." The pupils, among whom was that excellent artist, Adrian Brouwer, having determined on a joke, at the expence of their master, contrived so to fix some ropes under his bed, as in the midst of his prayer to draw him up to the ceiling; which Hals perceiving, he roared out lustily, "not quite so soon, O Lord! I shall be glad to stay here a little longer." He was afterwards heard to pray, but never expressed a wish to  
be



be taken hence so suddenly. This celebrated painter was much intreated by Van Dyck to visit England; but his love of indolence and the bottle prevailed over his interest and ambition, and he died in indigence, at the age of eighty, leaving a numerous family, all painters or musicians, who lived and died much in the manner of their parent, but without his excellence. Van Dyck frequently said of him, that had he painted with more delicacy, he would have been the first artist in the world. His best works, as I have observed in a former letter, are to be found at Delft and Haerlem. By the facility of his pencil, his pictures, as may be supposed, are very numerous, and deservedly hold a place in the best collections.

WE passed our day agreeably in this city. The polite attention of some officers in the imperial service, with whom we dined, contributed

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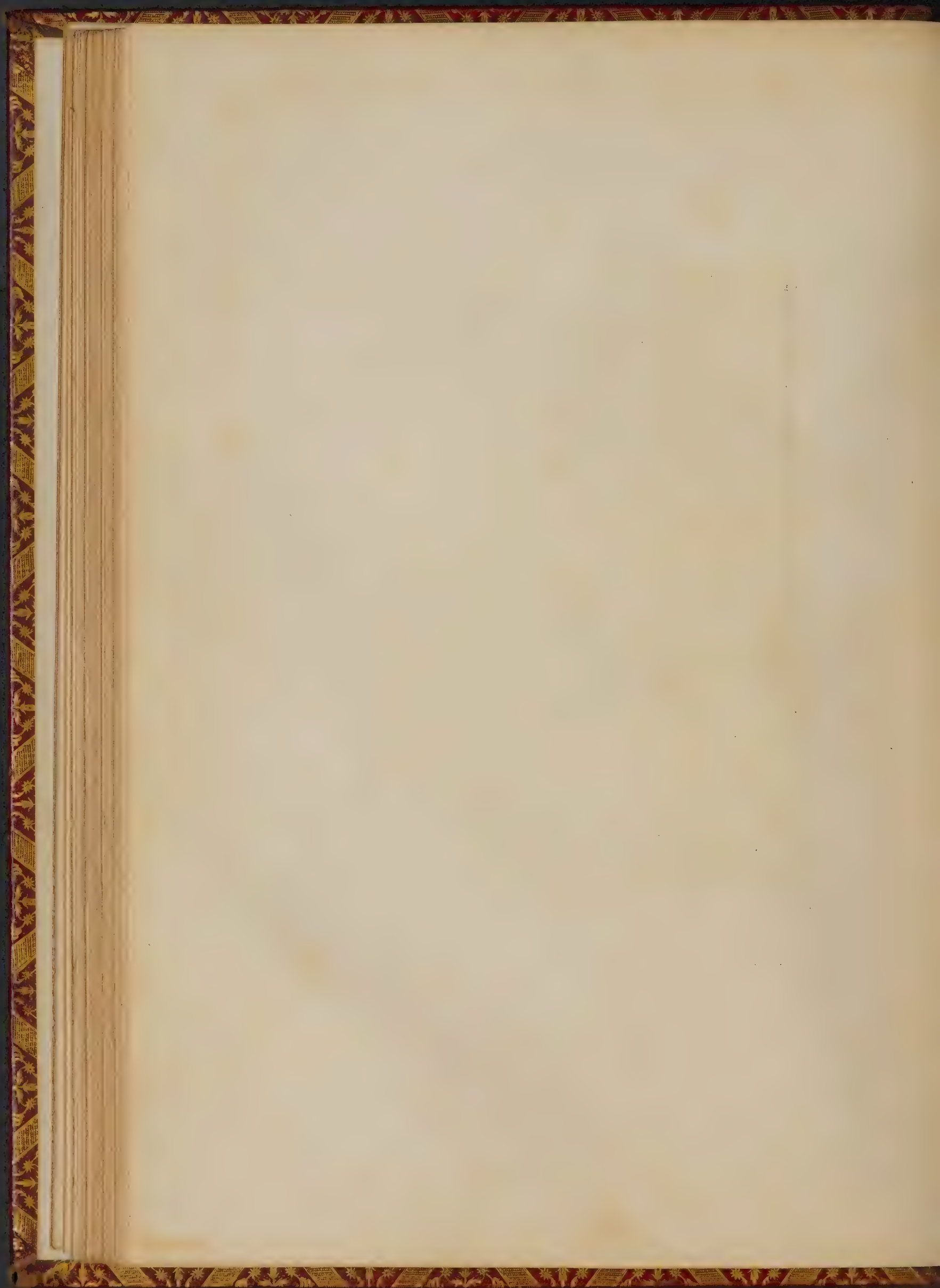
tributed not a little to our information, and gave additional pleasure to the novelty of the scene. We intend sleeping at Bruffels this evening, which is about twelve miles distant.

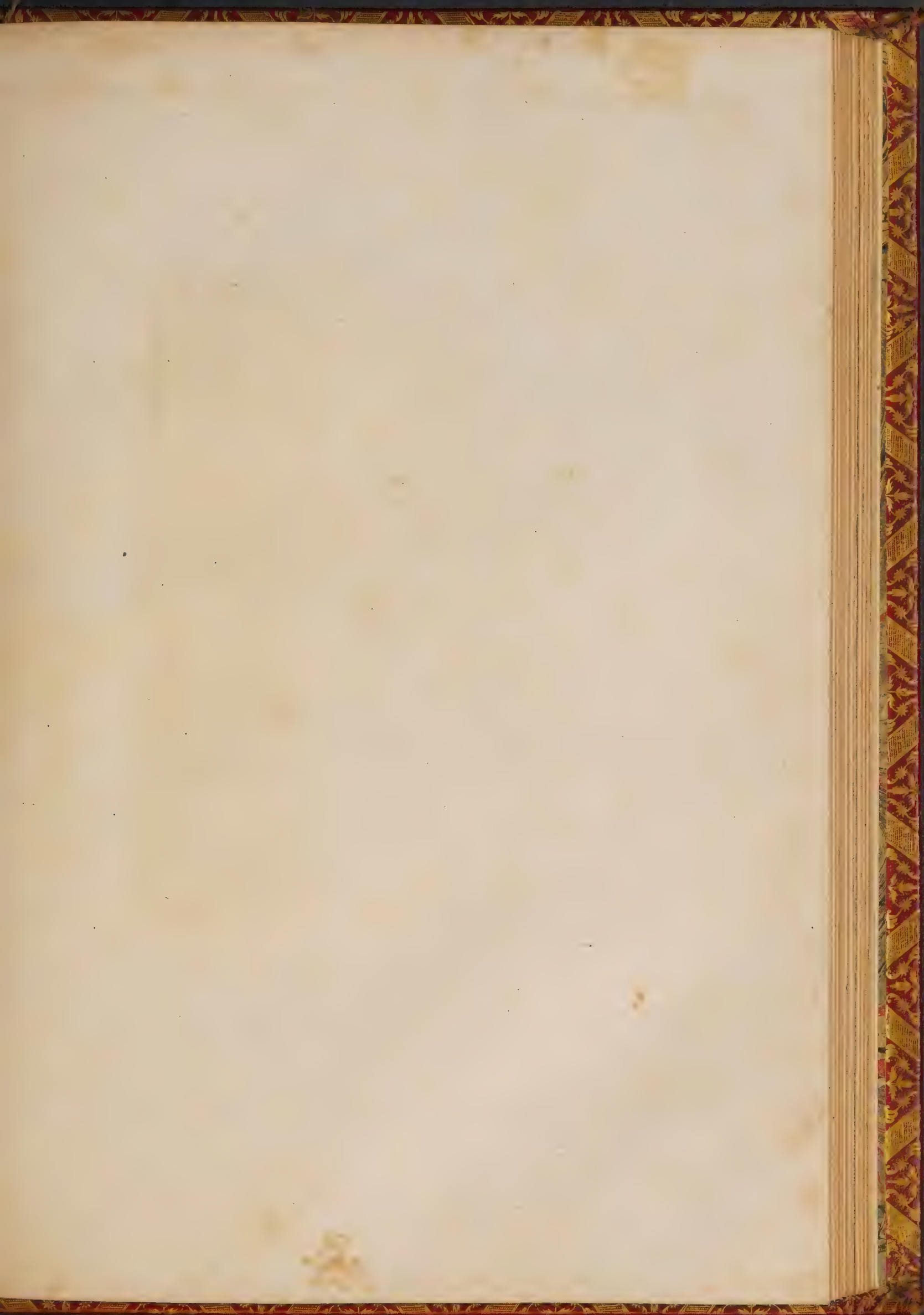
Adieu !



LETTER











*View from the Lough in the course of the Lough Lough*

London Pub: for Sam: Ireland May 1790

# TO THE

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LETTER V.

BRUSSELS.

DEAR SIR,

THE road from Mechlin to this city is spacious, and the adjacent scenery enlivened with villas, and pleasure gardens of the nobility and principal inhabitants. The last six miles has the addition of the river Senne, agreeably meandering on the one side, while on the other the road is enlivened with a number of elegant carriages perpetually passing towards the city.

NEAR the village of Vilvorden, a charming spot about midway from Mechlin, David Teniers, the younger, fixed his residence,

VOL. II.

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and



and built a handsome villa, the representation of which we often see in his landscapes, but there is not any vestige of it remaining at present. The beauties of the neighbouring country, indeed, still afford a scene worthy the eye of an artist.

BRUSSELS stands on the brow of an easy ascent, with every advantage of scenery, that a variegated country, well fertilized and watered, can produce. The beauties of its situation cannot be better ascertained than from the price of the land within ten miles, which, I am told, sells for forty years purchase. Brussels is the capital of Brabant, and the Austrian Netherlands; it is in an oval form, about four miles in circumference, and is surrounded by a well fortified wall.

THIS city, so much talked of, and held in such estimation, did not at first entrance  
equal

equal our expectation. In the old parts of the town the streets are narrow, and the houses far from elegant; but what is called the park is certainly a handsome spot, considered either as a promenade, or place of residence. The inhabitants are well supplied with water from public fountains, which are not, in many instances, so delicate in point of design as might have been expected in a city, polished by the residence of a Court.

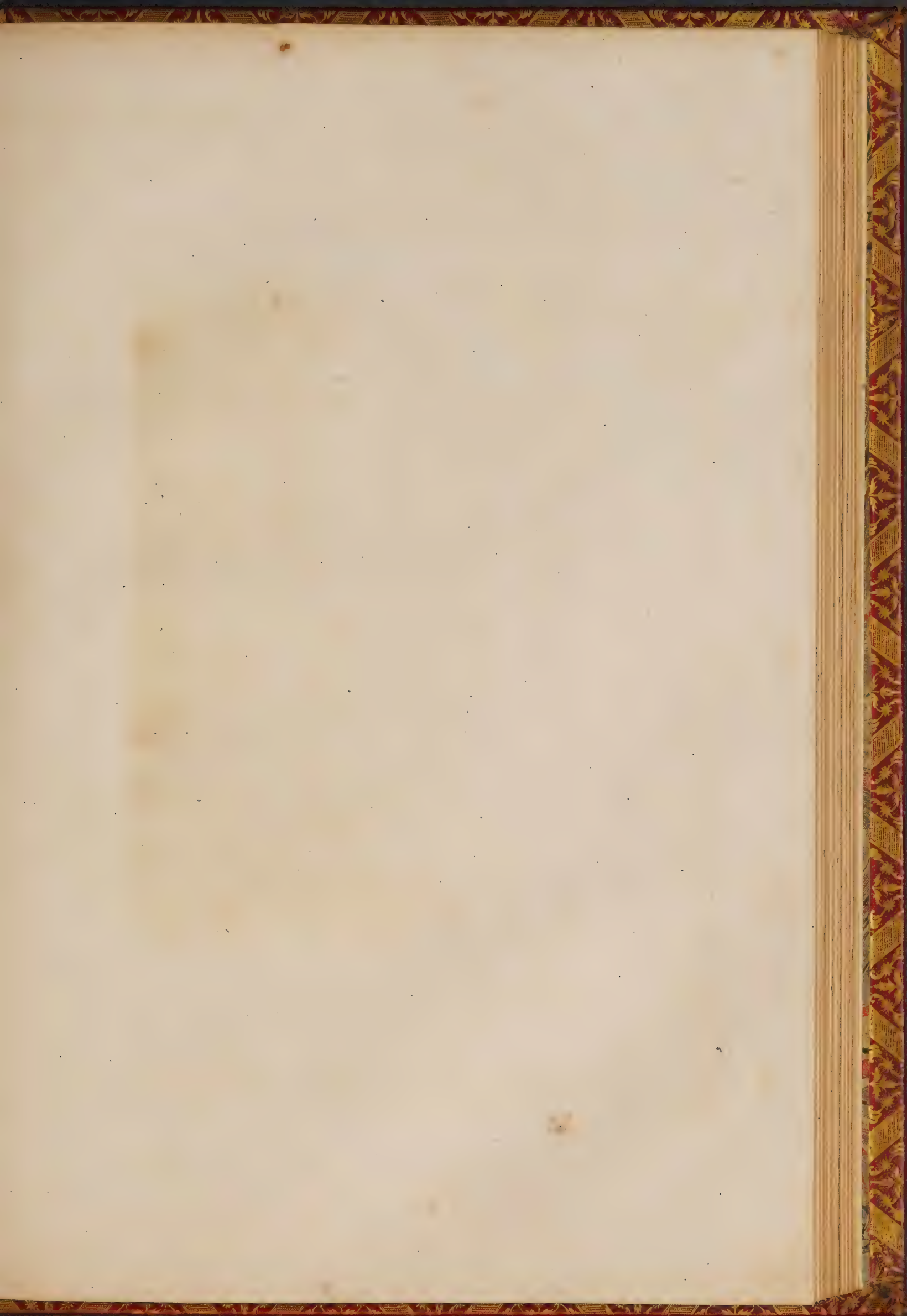
THE Hotel De Ville is a large handsome building, and has many spacious apartments, once occupied by the magistrates, &c. for the dispatch of public business; but at present, from the distracted state of politics in this country, it is shut up; and the people loudly complain of the violation of their privileges, civil and religious. Where this enmity between the people and the Sovereign will end, is not easy to determine; but from the



apparent aversion of the inhabitants to the military, nothing short, I presume, of civil commotion can take place. Couriers are hourly passing, and every thing seems to forebode a civil war.

ABOUT ten days since, I am informed, that while the General was reviewing the troops, he exclaimed, " Now my lads, " should the present emergencies call you " out to real action, I hope you will not, " like poltroons, desert your Sovereign, as " the French have done ?" On which a French deserter, in the front ranks, lifted up his sabre, and aimed a blow at the General, which not taking effect, he was instantly seized, and hanged. The General's speech, however, so irritated many of the officers, who were French, that they attacked him in the street soon after, and stabbing him, put a period to his existence.

WHAT







View of the Palace of the Sultan near Bagdad

Engraved by J. G. Smith, from a drawing by J. G. Smith

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WHAT the arts may suffer in future from these political dissensions, I know not, but the present inconvenience is certainly great, as all the public chambers of the city are now inaccessible. I am told they contain some excellent pictures.

WE last night visited the Theatre, which was built in 1700, by the Prince of Bavaria. It is much to be admired for its elegance and decorations. The accommodations in the boxes, to the proprietors, where they have fires, deserts, &c. are not among the least of their advantages.

THE churches are, in point of external beauty, much inferior to those of Antwerp.

THE morning proving very fine, we made an excursion about four miles from the city, to the chateau of Prince Saxon Teschen (who married the Emperor's sister); it is a  
handsome



handsome stone edifice, began and finished within the last six years, and stands on an eminence, commanding a fine view of Brussels, and its vicinity. The apartments are superb, and enriched with some beautiful Sevres Porcelain, presented by the Queen of France: but amongst its ornaments pictures have not found a place. In the center of the gardens (which are thoroughly in the Dutch taste) is a pagoda, of great height, commanding a very extensive prospect. From the pavilion I made the annexed sketch of Brussels, and the adjacent country.

ON our return we viewed the palace, which has been lately built on the spot where the old one formerly stood, which was destroyed by fire, and contained a fine collection of pictures; at present it boasts no such decoration; but the collection of prints is numerous, and well-chosen. The apartments in general are large, and some of them magnificent;

magnificent; but in the day time have a strange appearance, from the narrowness of the adjacent streets, and contiguous buildings, which are shabby, and inhabited by the lowest orders of the people. It may truly be said here "That the toe of the peasant comes so near the heels of the courtier, he galls his kibe." The floors are inlaid with box, and the stair-case is magnificently decorated by Trieste, with paintings of birds, beasts, &c.

AMONG the churches I shall first mention that of St. James, or, as it is called, St. Caudenburgh, which, from the superior excellence of one picture, by Rubens, first deserves attention; it represents the Virgin sitting, who is attiring the Cardinal Ildefonso to celebrate the mass; he is attended by four beautiful female figures, and above are Angels, who are joining hands, as if forming a dance. The composition is rich, and the heads in particular are gracefully designed;  
the



the carnations are peculiarly rich and glowing; and the draperies broad, and in a great style. The transparency of colouring, that generally pervades the picture, renders it a chef d'œuvre of that master. On each side this picture are two folding wings; that on the right represents the Archduchess Infanta Isabella; and near her is St. Elizabeth; on the left wing is a portrait of the Archduke Albert on his knees, which I think preferable to the female figure on the other side. Rubens has shewn a close attention to nature in these pictures; and they remain excellent models for the study of an artist or amateur. It is worthy observation, that on the reverse was painted a holy family, which has been separated by the saw of an ingenious mechanic, and now forms a complete picture, which, though inferior to many of the productions of this master, still much merit is due to the care and attention in restoring even the slightest touch of his pencil.

IN

IN the middle of the choir is a well-executed mausoleum, of Francis, son of the Emperor Maximilian, in black and white marble.

THE altar of the Virgin is likewise of marble, and enriched with many precious relics, presented by the credulous inhabitants of Bois le Duc, about a century ago.

IN the church of the Annunciates, over a handsome marble altar, is the adoration, by Rubens ; it is in fine preservation, correctly designed, and coloured with amazing transparency. It is said to have been the gift of the Infanta Isabella, who founded this church.

IN the chapel of Count Salazar are six pictures, by Jansens, Van Helmont, &c. worthy notice. Likewise one by Gasper De Crayer, at the altar of the Holy Trinity ;

VOL. II.                      N                      painted



painted with great delicacy, and in a fine silver tone of colouring.

THE collegiate church of St. Gudule is situated on an eminence, near the gate of Louvain, and is the handsomest structure in the city ; we here saw the Prince Bishop of Mechlin (who is a Cardinal, and the only Metropolitan in the Low Countries) assisting at the grand Mass, which, when finished, he with unbounded liberality distributed his blessing to an immense number of the lower orders of the enthusiasts, who, on their knees had formed an alley to receive that, which, alas ! when granted, afforded neither of the essentials they seemed to want—food and raiment.

THIS church contains many good pictures, one by Gasper de Crayer will claim your attention ; the subject is, Christ bearing his cross, and at his feet the four penitents.

tents. The head of the Magdalen is of exquisite beauty.

OVER the monument of Mary Ann Schotti is her portrait, by Van Dyck, in his best manner.

ON entering the chapel of the Holy Sacrament is a picture by Rubens, St. Peter receiving the keys from Christ; it is in such excellent preservation, that it seems just removed from the easel of the artist. The silver tabernacle is, on one certain day in the year, most sumptuously decorated with relicks, and precious stones of immense value. I shall go no farther into a detail of the pictures here, which are numerous, and will amply gratify the attention of the amateur.

IN this church were held the assemblies of the order of the Golden-fleece; the first was under its founder Philip le Bon, ann. 1435; the second under Philip le Beau, 1501; and



the third, under Charles the Fifth, in 1516. Behind the Canons stalls are painted the arms of the Knights of the order.

AMONG the monuments in the center of the choir is one of John, the Second Duke of Brabant, who was interred here with his Dutcheſs, Margaret, daughter of Edward, King of England.

IN the church of the Carmes Déchauffés are three pictures, by Rubens, which, from your partiality to that great maſter, I preſume you will not think unworthy notice.

IN the church of the Capuchins are ſeveral of the works of Gerard Seghers, Van Dyck, Rubens, and Bakereel; by the latter are ſome fine pictures, which, in my opinion, eſtabliſh his fame, equal at leaſt to many of the firſt artiſts produced in the Flemiſh ſchool. He was a native of Antwerp, and  
disciple

disciple of Rubens; and ranked so high in his profession, that on quitting his master, he rivalled Van Dyck, and the superiority, in the opinions of many, remains still undecided. He is said, by his biographers, to have had a happy turn for poetry, but making choice of a dangerous subject for his satire (the Jesuits) they persecuted him with such a degree of rancour, as to induce him to quit his country.

IN the church of Notre Dame is the monument of Peter Brughel, who was a native of this place, and known by the name of the Hellish Brughel, from the disgusting choice of his subjects, which obscures that merit, he otherwise possessed. Over this monument is a picture of Rubens, but it is not in his best style.

IN traversing this city you will find some good pictures, in the church of the Magdalen, and the chapel of St. Ann.

IN



IN the Jefuits church are two fine whole length figures, larger than life, by Rubens, of St. Xavier, and St. Ignatius. The heads and hands feem to rival nature; the design is excellent, and the colouring in the beft time of the mafter; more cannot be faid in praife of thefe pictures, than may be drawn from the numerous copies of artifts of eminence, who have thought them worthy their peculiar ftudy.

IN the other churches are many good pictures, but I flatter myfelf I have conducted you to thofe which poffefs the greateft excellence, and my unwillingnefs to fatigue you in the recital will fufficiently plead my apology in quitting this fubject.

IN our recherches after private collections, we were much difappointed; as, except in the hands of the church, (whence nothing can force what is excellent, but a revolution  
in

in the state) little is to be met with to call your attention; except in the following cabinets.

THE Duc D'Arenberg's, Monsieur Coque-  
raux, Mr. Donkars, and Mr. Liffé, a mer-  
chant, who has a selection of the works of  
Cuyp, Mieris, Wouvermans, Vandewelde,  
Oftade, and other principal Dutch masters.  
You will likewise find a very fine portrait,  
by Van Dyck.

OF artists this city has produced but few  
who have attained eminence. Vandermeu-  
len, the companion and flatterer of Louis  
the Fourteenth, was born here in 1634,  
and studied under Peter Snayers, where he  
made a rapid progress in the arts, and was  
early marked by Monsieur Colbert, as a pro-  
per person to perpetuate the pompous at-  
chievements, and display the gaudy heroes  
of his master's council of war, where the  
painter



painter frequently, as Prior observes of Boileau " makes Louis take the wall of Jove." With very great merit as an artist, we regret that he lived at a period when the flimsy fashion in the dress of the times gave a perpetual sameness to his pictures, and the merits of the painter, as well as the hero, were eclipsed by perriwig and feather. He died at Paris, in the zenith of applause and good fortune, at the age of fifty-six.

VAN TILBURG was likewise born here, in 1625; an artist of considerable merit. His subjects are generally from the lowest scenes in nature, and his manner not unlike Brower, but in the delicacy of his pencil he was much his inferior.

I CANNOT close this letter without adding the name of John, or as he is called, Velvet Breughel, a native of this city, born in 1589, whose minute and delicate attention to nature,

ture, in flowers, landscapes, and figures, deservedly place his works in the first cabinets in Europe. Superior testimonies of his excellence cannot be adduced than from his working conjointly with Rubens, Van Dyck, Van Balen, Rottenhamer, Steenwyck, &c. The principal fault to be found in his works is in the blueness of his distance, which is a tint rarely found in nature. His pictures in his life-time brought great prices, and he is said to have acquired much wealth. Being fond of splendid apparel, it is not improbable, but that from his winter dress, which was chiefly velvet, he acquired the appellation of Velvet Breughel; others impute the epithet to the high-finish of his pictures.

Of living artists the number is very small, Mr. De Glim, a history painter; the two brothers, Messrs. Lens, in history and portrait; and Mr. De Roy, a good landscape



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painter, are all the names I could obtain as worthy notice.

DEEM me not too partial to my own country, when, on the comparifon, I feel a pleasure in contemplating the exalted ftate of the arts in England, over their languid and unpatronized fituation in the countries I have paffed through ; countries which once derived unbounded fame in the liberal adoption and protection of the fine arts.

Adieu !



LETTER







*Valencennes*

London Pub. for Sam. Ireland May 1. 1790







LETTER VI.

*VALENCIENNES.*

*DEAR SIR,*

WE left Brussels early in the morning, and reached the city of Mons, which is twenty-two miles, in good time to dinner.

THE road is exceedingly pleasant, and the country well fertilized. At some distance we passed a village, called Wilderyck, rendered famous from Rubens having fixed his residence there, and building an elegant chateau, of which, on enquiry, we were informed no traces are remaining.



MONS will afford little entertainment to the connoisseur, no art but that of war having flourished here. It is the capital of the province of Hainault, and about the same distance from Tournay, as from Brussels. It stands on an eminence, near the confluence of the rivers Haines and Trouille, and has made no inconsiderable figure in the history of the wars within the last century. In the church we found only one picture worth attention ; it is a crucifixion, by Jordaens.

HAVING dined, and fixed on our route to this place, we determined, for the sake of novelty, to take one stage in the diligence, which then presented itself at the door of our hotel ; it holds twelve persons, and moves at the rate of about four miles an hour. Such a heterogeneous medley were scarce ever assembled. The lower orders of the people in this country are not remarkable  
for

for their attentions to the decorums of cleanliness; and you may conceive, that a mixed company of both sexes, crowded together in a clumsy trundling vehicle, in which the characteristic habits of each were freely indulged, could not be very pleasant to an Englishman. We were fairly smoked out of all patience, and we left it in disgust. Our misery did not end here, for by some unlucky circumstance the baggage was left at Mons, which we did not discover till we had got about nine miles; a distance so great in this country, that it was with difficulty recovered in twenty-four hours; and we feel ourselves fortunate in obtaining it at all, as on its undergoing the ordeal of the Barrier, about six miles distant, on leaving the Austrian territories, such is their aversion to the Hollanders, that on discovering a few packs of contraband Dutch cards, value sixpence, in our trunks, the whole was very near being confiscated.

VALEN-



VALENCIENNES is pleasantly situated in a valley, on the Schelde, it is well fortified, and the country around it might be easily laid under water, in case of a siege. The cathedral is old, and in a very ill style of building; and the Town-house, in the center of the grande place, not much superior.

GREAT jealousy and dissatisfaction seems to exist between the people and the troops. The citizens mount guard every day, and are relieved every twelve hours. They wear the national uniform, and bear their military fatigue with much patience.

THE Duke of Orleans' regiment was reviewed this evening, and made a very fine appearance. In passing the market place, in the morning, we were struck with a singular ceremony; the degradation of a Monsieur Doricourt, Lord of Orpenden, the head of a very considerable family, and great connections

( III )

tions in the neighbourhood ; who, with two others, had extorted from the Superior of a rich abbey, a few leagues distant, the sum of a hundred thousand livres, under pretence of applying it to the exigencies of the city. His colleagues were apprehended and executed some time since ; but not being able to discover Monsieur Doricourt, the custom of France is, after a certain time, to hang the offender in effigy ; accordingly a gibbet is erected in the public market-place, and about noon a print or drawing of the culprit is suspended to it, and the principal magistrate, with proper attendants, reads aloud the nature of his crimes, denouncing a kind of outlawry, and forewarning all persons under severe pains and penalties, to harbour or countenance him : from that instant the wife and children are likewise degraded, and rendered equally obnoxious to society, as the perpetrator of the crime. This, I am told, is literally



rally the case with the unfortunate family of the offending parent, which consists of a wife and four children; the daughters well accomplished, and highly esteemed. No comment is necessary on the rigid and cruel sentence of this law.

AMONG the religious houses, which are numerous, I found little worthy the attention of the connoisseur. The manufacture of lace here is said to be considerable; but by the host of beggars we have been pestered with, I presume it is on the decline.

I CANNOT quit this place without mentioning the name of Anthony Watteau, who was born here in 1684. Knowledge of his art ranks him equal to most other artists in drawing, and beauty in colouring; in the latter of which Rubens was certainly his model, whose rich and warm tone of colouring  
he

he never quitted ; but the completion of his education having been in the Opera House, at Paris, not in the Theatre of Nature, his figures are all too much skilled in the dance, and his trees seem determined not to be a jot behind in the accomplishments of art. We regret that necessity forced him into such a situation, as at once to vitiate his taste, and impair his constitution.

FROM ill health he was induced to visit England, for the advice, it is said, of Dr. Mead. He was there but little known as a painter, nor are his works even at this day so much sought after as they are in France, where they bring very high prices. He was so careful in his outline, that he usually drew in his figures with a fine black lead pencil, which I have frequently seen in some of his damaged pictures. He died at the age of thirty-seven.



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THIS city, though large, has not produced many artists, nor does it seem to encourage, in any degree, the fine arts from other countries ; we shall therefore quit it early to morrow morning, in our way to Peronne.

Adieu !



LETTER

LETTER VII.

*PERONNE.*

*DEAR SIR,*

WE reached this place last night, after a very pleasant ride, and arrived at Cambray, about twenty-four miles from Valenciennes, just in time to attend the grand mass, which was performed in the New Church, a modern well built structure.

THE pageantry and shew of the ceremony certainly received much addition from the military band of music which accompanied the regiment, and gave a kind of vigour and exhilaration to the senses, making as it were

“ The foul dance on a jig to Heaven.”

P 2

I WILL



I WILL not answer for the sincerity of the congregation, but there is at least more appearance of devotion here, than with us.

THE service being ended, we looked into the church of Notre Dame, a plain massy building, in the Gothic style, said to have been erected about the year 1149. The inside is entirely of marble. At the various altars in this cathedral are many precious relics; but the one held most in esteem is a picture of Notre Dame, painted, as it is said, by St. Luke; it is kept in a curious case, ornamented with silver, &c. and only opened on certain days, to gratify the credulous. I cannot speak to its authenticity, but I trust that St. Luke was a better Saint than a painter.

AMONG the pictures here I found nothing particularly excellent to attract notice, but a series of paintings, by Mr. Gerard, late  
of

of Antwerp, in *chiaro scuro*. The subject, the history of the New Testament. They are the best things of the kind I have ever seen. The artist has been dead but a few years, and has left many works of excellence, which will perpetuate his fame in the arts.

THE convents and religious institutions here are numerous, but we visited only few of them, having been told they abounded more in priests than pictures, which, if Dryden's aphorism be true, that

"Priests of all denominations are the same,"

could afford no great novelty. It is scarcely necessary to tell you, that this city is the capital of the Cambresis, in the French Netherlands, is well fortified, and deemed one of the strongest towns in the Low Countries. It was formerly under the house of Austria, till captured by Louis the Fourteenth, in 1677; and is the See of an Archbishop.

The



The town is happily situated on the river Schelde, and near its source. The country around is beautiful. After a pleasant walk we pursued our route to this place, which is about twenty-seven miles.

It is Sunday evening, and every thing wears the face of mirth and hilarity; in every corner card parties are formed of holy abbés and antiquated devotees; while the lower orders are equally busied at the game of bowls, a dance on the green, or admiring the sagacity of the little learned horse; whither our curiosity led us, and we found him equally ready to turn out in the service of Louis the Sixteenth, at Peronne, as for George the Third, in England. No native of France could have more pliability of manners or universal politeness.

This place yields no very flattering promises of entertainment from the arts; its  
situation

situation, however, is pleasant, the view from the ramparts is extensive, and the scenery beautifully variegated. The citadel is famed for its strength, and though often besieged, it is said, never to have been captured, and therefore stiled the Virgin. Its situation on the river Somme gives it additional beauties, and renders the adjacent walks far from unpleasant.

As a description of men and manners in this country, is not our motive for travel, I shall find little else to communicate that may be worthy your notice from this place; we have therefore determined on a route contrary to our first intention, which was to cross from hence to Amiens, and thence returning to England; but the resolution is now formed to visit Paris. You will perhaps be surprized at our determination, having already seen that city, and fully informed myself as to the productions of the  
arts.



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arts. The motive is now changed, and the instant so critical, that the curiosity even of a Stoic would be awakened to a wish of gratification. We shall therefore set off as early as possible in the morning, to view a great city emerging from slavery, and to witness the remains of a State Dungeon, which has been so long the terror of a brave and sensible nation.

Adieu !



LETTER







*View of the Bastille in Novr 1789*

London Pub: for Saml Ireland May 1790







LETTER VIII.

PARIS.

DEAR SIR,

IN our journey from Peronne hither, which is about eighty miles, we have met with little variety or incident worthy description. Our vehicle, which was a cabriolet, and as vile a thing as ever bore that appellation, shook us not a little; but as we had hired it for the journey, philosophy alone could give elasticity to the springs, or make our seat more comfortable. The road is excellent, and the country, in point of soil and climate, so rich and happily disposed by the hand of nature for the purposes of agriculture, that, to a stranger, it must be

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matter



matter of surprize, how the cry of want of bread could have been assigned as one of the probable causes of a revolution, but however it may have originated, the effect is certainly produced, and we are now in the midst of a people created, as it were, anew, who are boldly judging and acting for themselves; from a revolution formed with less effusion of blood, and I believe in a shorter period of time than can be paralleled in the annals of the history of the world.

THE humble and gentle manners of the lower orders of the people are now totally changed; every man is become a soldier, and feels the happy truth

“ That love of liberty with life is giv’n,  
 “ And life itself’s th’ inferior gift of Heav’n.”

THE industrious peasant, who, when groaning under penury and wretchedness, was scarcely heard, even to whisper his grievances,

grievances, now speaks aloud, and imputes his miseries to their true cause, a government formed on principles inimical to the dearest rights of mankind.

THE first object that calls forth the attention of an Englishman, you will naturally suppose, is the Bastille, that vile engine of despotism, and terror of this and every other country ; we found not less than three hundred Frenchmen busily employed in its demolition, and I believe, if the countenance is ever an index to the feelings of the heart, no temple was ever erected to liberty with more enthusiasm than accompanies their exertions in razing this strong hold and instrument of slavery. The annexed sketch, though probably it may not be the first that has reached you, will at least have truth to recommend it.



THE Bastille, as you have undoubtedly heard, was carried by assault, on Tuesday, the 14th of July last, and the event was preceded by a general cry of "To arms! to liberty!" throughout the whole city. A few circumstances of this memorable event, may possibly not prove unacceptable, from the pen of a friend.

ON the Sunday previous to its capture all became tumult and consternation. The populace ran to the house of one Curtius, a modeller, and thence took the busts of Mr. Neckar and the Duc d'Orleans, which they crowned with flowers, and covered with crape, as marks of their grief and affliction, carrying them in triumph round the city; the bourgeoisie to testify their respect and veneration, were all en chapeau bas, or bare headed; each wore a green cockade, as a mark of his hope in subduing tyranny.

ON

On the Tuesday morning they sent a flag of truce to the Bastille, demanding of the Governor, the Marquis de Launay, the ammunition deposited there. The massacre that ensued, of a detachment of about forty men, you have undoubtedly heard; a circumstance so fraught with inhumanity, and indeed want of policy, that I am rather induced to credit the report of its having been accident, not intention. Be it as it may, the fortress was soon obliged to surrender, and the Governor was seized, and dragged to to the Hotel de Ville, much wounded, and ignominiously stripped of his cross of St. Louis. Thence he was conducted to the Place de Gréve, where he was first shot, and then beheaded. The Prevôt des Marchands, or first Municipal Officer of Paris, Monsieur Fleisselles, being suspected of refusing arms and ammunition to the hostile troops; was seized in the Council Chamber, and letters being found on him from the Queen,



Queen, to continue firm, and that he should be assisted by forty thousand men on the Tuesday, he was immediately dragged to the Quai de Pelletier, and there shot and beheaded. The heads of these unfortunate persons were fixed on iron spikes, and carried in triumph to the statue of Henri Quatre, amidst the shouts of the populace, assembled on the occasion, who are said not to have been less than five hundred thousand.

THE acclamations of such a multitude, accompanied by the military music, drums, trumpets, &c. together with the ringing of all the bells in the city, formed a scene at that happy moment of the dawn of liberty, more strongly to be felt by the mind of sensibility than is in the power of language to express.

THE populace paraded the city with the keys of this prison in triumph; and for a short

short time even forgot to liberate the unfortunate persons who were languishing within, till their cries awakened their remembrance. I do not learn that more than seven prisoners were found at the taking of this place, who were conducted in triumph to the Palais-royal. They consisted of the Comte de Solages, who had been confined about seven years, at the request of his father, on his domestic affairs being a little deranged; a Monsieur Tavernier, a natural son of the brother of the famous Paris Montmartel, who had been detained ever since the 4th of August, 1759; and a Major White, a North Briton, who had been confined more than thirty years, in which time his crime and situation were totally unknown to his family and friends. The four other prisoners were Messrs. Pujade, La Roche, La Caurége, and Béchade, who were accused of forging bills of exchange, &c. and of whom the Courts of Justice were particularly desirous to hear the



the nature of the charges exhibited against them, that they might be brought to trial; but all their efforts were in vain! So great was the terror of the poor wretches confined, and so tremblingly alive were they to their own deliverance, that they considered it as a supernatural effort, not the work of their brave but oppressed fellow citizens; and it was with difficulty they were enabled to support the brilliant display of general liberty.

THE report of Lord Massarene having been confined in the Bastille is not true; at this glorious period of emancipation he was released from the Chatelet, the last place in which he was confined during a captivity of near twenty years. On his landing at Dover, it is said, he fell on his knees, and kissing the ground, earnestly implored a blessing on our happy land of liberty.

A SINGULAR circumstance was related to me, which occurred the day after the taking the Bastille.

AN engineer, a Monsieur Mafers, Chevalier de Latude, having made his escape from thence about thirty-three years ago, after a confinement of thirty-five years, applied for admission, presuming he might yet find some relick of the means of his escape, when after a long search, having discovered a trap door in one of the floors, he insinuated to the guards, that probably some prisoner might be confined there ; after searching, nothing was found but a large sack, which contained all Mr. Mafers wished, his ladder of ropes, the coverlid he had fastened to the bars of the window, a hammer, and his iron handcuffs ; these things were taken to the Hotel de Ville, and after being examined were restored, by Mr. Duverrier, Clerk of Parliament, to the happy Mr. Mafers, who, I am

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told,



told, intends shortly to publish the history of his imprisonment. Of the Bastille its histories are numerous, and some of its stories border much on the marvellous; among others, one of the sentimental kind, and often related, of the Duc de Lauzun, about the commencement of the present century, who, after his disgrace was committed to the custody of Monsieur de St. Mars, the tyrant keeper of this prison at that time, deserves particular notice. The Duke having been discovered in attempting to effect his escape, assisted by his valet de chambre, was instantly conveyed to a dungeon under the citadel, where he was laid on straw, and fed only on bread and water. He was kept without books or other means of amusement, save accidentally spying a poor inoffensive spider, in a corner of his dungeon, which he by habit familiarised to come to his hand, and receive its food. Harmless and humane as this way of beguiling the lingering hours  
may

may seem, even of this, he is said, to have been deprived by his merciless keeper, who hearing him relate the pleasure he received from the discovery, crushed the poor spider, morosely observing that such a criminal was unworthy the least relaxation from his misery. What the nature of his crimes were I have not yet learned ; but after he was restored to the favour of the King, his master, he was often heard to declare, that of all the ills and insults St. Mars, his keeper, had offered him, the death of his spider was the most insupportable, not to except the hanging the dead body of his servant on the battlements of the prison, full in his view.

THE story of the Iron Mask, of which so much has been related, and so little known, I shall beg leave to quote from that elegant historian, Voltaire, in his own words, as their force and energy must necessarily suffer by a

R 2 translation.



translation. He says, in his Questions sur  
l'Encyclopedie, under the article

ANECDOTE SUR L'HOMME AU MASQUE  
DE FER :

“ L'AUTEUR du Siècle de Louis XIV,  
“ est le premier qui ait parlé de l'homme  
“ au masque de fer dans une histoire avérée.  
“ C'est qu'il était très instruit de cette anec-  
“ dote, qui étonne le siècle présent, qui  
“ étonnera la postérité, & qui n'est que trop  
“ véritable. On l'avait trompé sur la date  
“ de la mort de cet inconnu si singulière-  
“ ment infortuné. Il fut enterré à St. Paul  
“ le 3 Mars 1703, & non en 1704.

“ IL avait été d'abord enfermé à Pignerol  
“ avant de l'être aux isles de Ste. Marguerite,  
“ & ensuite à la Bastille; toujours sous la  
“ garde du même homme, de ce St. Mars  
“ qui

“ qui le vit mourir. Le père Grifet jésuite  
“ a communiqué au public le journal de la  
“ Bastille, qui fait foi des dates. Il a eu  
“ aisément ce journal, puisqu’il avait l’emploi  
“ délicat de confesseur des prisonniers ren-  
“ fermés à la Bastille.

“ L’HOMME au masque de fer est une  
“ énigme dont chacun veut deviner le mot.  
“ Les uns ont dit que c’était le Duc de  
“ Beaufort. Mais le Duc de Beaufort fut  
“ tué par les Turcs à la défense de Candie  
“ en 1669 ; & l’homme au masque de fer  
“ était à Pignerol en 1662. D’ailleurs com-  
“ ment aurait-on arrêté le Duc de Beaufort  
“ au milieu de son armée ? Comment l’au-  
“ rait-on transféré en France sans que per-  
“ sonne en fût rien ? Et pourquoi l’eût-on  
“ mis en prison, & pourquoi ce masque ?

“ LES autres ont rêvé le Comte de Ver-  
“ mandois fils naturel de Louis XIV, mort  
“ publiquement



“ publiquement de la petite vérole en 1683  
“ à l’armée, & enterré dans la petite ville  
“ d’Aire, non dans Arras, en quoi le père  
“ Grifet s’est trompé, & en quoi il n’y a pas  
“ grand mal.

“ ON a ensuite imaginé que le Duc de  
“ Monmouth, à qui le Roi Jacques fit cou-  
“ per la tête publiquement dans Londres en  
“ 1685, était l’homme au masque de fer. Il  
“ aurait falu qu’il eût ressuscité, & qu’ensuite  
“ il eût changé l’ordre des tems ; qu’il eût  
“ mis l’année 1662 à la place de 1685 ; que  
“ le Roi Jacques qui ne pardonna jamais à  
“ personne, & qui par là mérita tous ses mal-  
“ heurs, eût pardonné au Duc de Mon-  
“ mouth, & eût fait mourir au lieu de lui  
“ un homme qui lui ressemblait parfaite-  
“ ment. Il aurait falu trouver ce Sosie qui  
“ aurait eu la bonté de se faire couper  
“ le cou en public pour sauver le Duc de  
“ Monmouth.

“ Monmouth. Il aurait falu que toute  
“ l’Angleterre s’y fût méprise; qu’ensuite  
“ le Roi Jacques eût prié instamment Louis  
“ XIV, de vouloir bien lui servir de sergent  
“ & de géolier. Ensuite Louis XIV ayant  
“ fait ce petit plaisir au Roi Jacques, n’aurait  
“ pas manqué d’avoir les mêmes égards  
“ pour le Roi Guillaume & pour la Reine  
“ Anne, avec lesquels il fut en guerre; & il  
“ aurait soigneusement conservé auprès de  
“ ces deux monarques sa dignité de géolier  
“ dont le Roi Jacques l’avait honoré.

“ TOUTES ces illusions étant dissipées, il  
“ reste à favoir qui était ce prisonnier tou-  
“ jours masqué, à quel âge il mourut, &  
“ sous quel nom il fut enterré? Il est clair  
“ que si on ne le laissait passer dans la cour  
“ de la Bastille, si on ne lui permettait de  
“ parler à son médecin, que couvert d’un  
“ masque; c’était de peur qu’on ne recon-  
“ nût dans ses traits quelque ressemblance  
“ trop



“ trop frapante. Il pouvait montrer sa  
“ langue & jamais son visage. Pour son  
“ age, il dit lui-même à l’apoticaire de la  
“ Bastille, peu de jours avant sa mort, qu’il  
“ croyait avoir environ soixante ans ; & le  
“ Sr. Marfoban chirurgien du maréchal de  
“ Richelieu, & ensuite du Duc d’Orléans  
“ régent, gendre de cet apoticaire, me l’a  
“ redit plus d’une fois.

“ ENFIN, pourquoi lui donner un nom  
“ Italien ? On le nomma toujours Mar-  
“ chiali ! Celui qui écrit cet article, en fait  
“ peut-être plus que le père Grifet ; & n’en  
“ dira pas davantage.”

WE cannot but regret the loss of this  
fascinating writer at such a critical period,  
when the timidity he seems to have had in  
treating on the subject, would naturally have  
subsided, and that curious circumstance, at  
present so ænigmatical, might, from his ele-  
gant

gant pen, have given lustre to the historic page.

OF the Iron cages so much talked of, this place is said to have contained three; they were made of strong bars of iron, about eight feet high, and six wide, and have been used in many other prisons in this country, besides the Bastille, and are agreed by some writers to have been the invention of Louis the Eleventh, but according to Mezerai, of the Bishop of Verdun, who, he remarks, was the first man confined in them, and remained a prisoner there near twelve years.

LE COMTE DE BOULAINVILLIERS in his " Histoire de l'ancien Gouvernement de la " France" says, that he saw the iron dungeon wherein the Cardinal de la Ballue was confined near eleven years, by the order of Louis the Eleventh, about the year 1430. This horrible engine of misery was in the



Castle Du Plessis les Tours. Sforza, Duke of Milan, according to the *Recueil des Memoires de l'Academie des Inscriptions*, was likewise shut up in one of these cages, by Louis the Twelfth, who had himself experienced the miseries of that situation about twelve years before, where he languished a considerable time.

It seems singularly fortunate on the score of humanity, that the inventors of those infernal engines of terror should have been themselves the first who experienced the miseries attendant on their own discoveries. Even the person who made the design and laid the foundation stone of the Bastille, is said to have been its first inhabitant: his name was Hugh Aubriot, Prevôt of Paris, and Minister of Finance to Charles the Fifth. He was disgraced by the incessant intrigues of the clergy, who accused him of heresy and impiety; they obtained  
his

his condemnation, and sentenced him to perpetual imprisonment; however, by a popular insurrection taking place, in the beginning of the reign of Charles the Sixth, in the year 1381, they destroyed his prison, and obliged him to become their chief. The same night he effected his escape, by crossing the Seine, and thence he reached the province of Burgundy, where he ended his days.

BUT I will quit this horrid theme, and flatter myself that the present eagerness after information relative to prisons and proscriptions may plead, in some measure, my apology for having detained you so long on the subject.

I HAVE before observed, that it was not my intention to go into a critical discussion of the numerous productions of the arts in this great city; yet I cannot avoid mentioning, that on a review of the Luxembourg

S 2

gallery,



gallery, I feel myself as well pleased with the works of that great master, Rubens, in Whitehall, especially when I consider them as the entire productions of his own pencil, when it is universally allowed that the principal part of the former are by Van Thulden. The portraits of the Grand Duke, Mary de Medicis, and the Apotheosis, in the Luxembourg gallery, may however be considered as entirely his own, and the eye of the connoisseur will easily distinguish the one from the other.

THIS being the period for the exhibition of the works of modern artists, which takes place every other year in the grand Saloon of the Louvre, it naturally draws from me a few cursory hints on the merits of the principal exhibitors. The French have long boasted a superiority over our country in the institution of a school for painting, established by Louis Quatorze, where they have aimed  
at

at a principle in the arts, in which the chaste and correct manner of the Italian school, as well as the brilliant incorrectness of that of Rubens, were almost discarded; hence a vitiated taste and levity of air appear in the draperies and attitudes of their figures, which has been gradually gaining ground amongst the artists, in spite of the superlative excellence of the works of Nicolas Poussin, who certainly ranks at the head of the French school, and from whom their taste should have been formed.

LE BRUN, Le Soeur, and others, though of great merit, first deviated from his principles, and as

“ Example draws where precept fails,”

they have by slow degrees, in many instances, lost sight of the graceful simplicity of nature, and have substituted in its stead the flippant and gay manners of their own country, when  
engaged



engaged in the sprightly dance or frisking in the gay promenade of the Thuilleries. I suspect that the pompous description of the works of their own masters may have contributed not a little to the decided opinion they have had of the excellence of their own school; yet it must be allowed that in the present day France boasts some artists of infinite merit, who are establishing a correctness of taste and design, that does honor to the country; among whom I shall first mention Vernet, who deservedly holds a first rank in his branch of the profession. His pictures, on what ever subject he treats, are full of nature; every object is correctly drawn; his aerial tints are finely managed; his water, whether agitated by the violence of the storm, or in the gentle serenity of the calm, is always faithful to nature; and his rocks and distances are gradated with a delicacy peculiar to his inimitable pencil; his figures have all the spirit and correctness of  
Salvator

Salvator, and are so judiciously introduced, as to break and relieve the fore-ground, and give a happy effect to the whole.

THE landscapes of Monsieur Robert, particularly his Italian views, and his various representations of the monuments and ruins in his own country, are deservedly admired, and place him high in his profession.

MR. DE VALENCIENNES in his landscapes, in which he has evidently studied the works of Gaspar Pouffin, is an artist of great merit. His fault is introducing too much glare of sunshine on his trees, which destroys their effect and harmony. He is happy in the choice of his subjects, and the pencilling in his buildings and figures is excellent.

IN portrait-painting, an art that has been fluctuating ever since the period of Titian  
and



and Vandyck, but which has never since risen to the excellence of those great masters, whose works, even in a single portrait, become so interesting that we trace the mind in the features of the face. In this art Madame Le Brun stands at present unrivalled. Her own portrait with her infant child in her arms, exhibited about two years since, will remain a decided specimen of her excellence in that branch of the art.

MADAME LE BRUN is equally happy in grouping her figures, in the historical line, which are replete with grace and character, and have more truth to recommend them, than I remember to have seen in any portraits this country has produced.

MADAME GUYARD, who ranks next in merit to the preceding artist, has painted some excellent portraits. It must afford peculiar pleasure to every amateur to see the  
palm

palm of excellence in mental accomplishments and refinements of art, so happily attached to a sex, the pride of all that is lovely and graceful in nature.

AMONG the painters in history who exhibit in the Salon, Mr. Vien, formerly a director of the academy at Rome, who has wisely quitted the style and manner of the French school for the superior grace and elegant correctness of the antique, displays in his works a great degree of excellence, and as a painter he has not lost the vigour of his pencil, though at the age of threescore and ten.

MR. DE LAGRENÉE, director of the academy at Rome, seems to have formed his taste from the school of Caracci, in which he has practised with success.



MR. GIROUST designs and colours in a superior style; but it is to be regretted that his subjects are principally intended for the church.

THE works of Mr. Doyen will stand the test of critical observation, as well from a firmness and facility of pencil, as from a correct design, and happy tone of colouring; he has likewise in his latter works judiciously quitted the style of his own country, in doing which he has succeeded so happily that there is reason to believe he will not return to it again.

MESS. PERRIN and Renaud have respectively much merit as history-painters.

MR. GREUZE is an artist, who, from the high prices his works produce, and the amazing number of commissions he receives,  
seems

seems to stand very high in the estimation of the connoisseur here: but the first artist in the historic line is, in my judgment, Mr. David. He has happily selected the excellencies of his cotemporaries, nor has he been less attentive to the beauties of the Italian school, from both of which he has so judiciously gleaned, as to form a taste and manner at the age of thirty beyond every other academician.

ANOTHER artist of singular merit, in the study of history, I cannot pass over in these short remarks without paying a small tribute of respect to—Mr. Vincent, of whose excellence I need only refer the connoisseur to his chef d'œuvre, a large historical composition, on the subject of the Duc de Sully being conveyed in a litter to Rosny, after the battle of Ivry, where he is met by the King, who is giving him fresh assurances of his



favor and affection. This interesting subject is treated by the hand of a master, who seems equally acquainted with the historical, as the executive branch of his art.

MONSIEUR FRAGONARD, though not an exhibitor, I cannot avoid mentioning; his landscapes are in a superior style of painting, and in which he seems closely to have studied that great master, Titian. He has five hundred louis for a picture on a three-quarter canvas. M. de Calonne is possessed of an historical picture of that size, on the subject of the salutation, for which he paid that price. The universality of his talents in the art renders him deservedly admired by every amateur who has seen his works.

To draw a comparison between the academy of Paris and that of London may perhaps seem invidious, and cannot be done without

without a degree of personality, which I wish to avoid; I shall therefore only remark, that from a school so long established, and formed under the auspices of a Monarch, who, though famed for vanity and ostentation, had deservedly the merit of rewarding and patronizing the fine arts in his own country; yet under that and many other local advantages, it must be confessed, that on the great scale of excellence in Europe, they have been for some time much on the decline; and that, notwithstanding the opinion so prevalent among foreigners, that the English artists too much neglect the study of drawing, yet the art of painting in England, which can only boast its origin under the auspices of our present amiable Monarch, is making such rapid strides towards perfection; that, aided by the abilities of our Royal Academicians, it promises to attain a degree of superiority, which will  
entitle



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entitle it to the appellation of the ENGLISH  
SCHOOL, a name hitherto unknown in the  
history of the arts in Europe.

Adieu!



LETTER







*National Assembly Dublin*

London Pub for Sam<sup>l</sup> Ireland May 1790







LETTER IX.

*VERSAILLES.*

OUR excursion to Versailles yesterday, to view the National Assembly, was attended with a variety of reflections naturally arising from the present memorable and glorious event.\*

A GREAT

\* THE meetings of the National Assembly having been removed to Paris from Versailles since I quitted it, I presume the annexed sketch, which I am favoured with by a friend, on the spot, will not prove unacceptable. The explication of it follows.

THE elevated table on the left is for the President, who is calling to order the speaker, in the Rostrum, or as they call it, Tribun, on the opposite side, into which every member



A GREAT and brave people enduring for so long a period a servitude approaching nearly to a state of despotism, and having as it were instantaneously, with one voice, and with a degree of cautious policy and manly firmness, shook off the galling and tyrannous yoke, leaves us astonished at the greatness of their exertions, and naturally creates a sensation in the human breast, per-

member enters, who means to speak. The person sitting near him is the Huissier or Gentleman Usher.

THE round table, under the gallery, beyond the President, is for the Secretaries, who are all members, and as well as the President, are elected every fifteen days.

THE person sitting at the square table alone, is the Griffier, or Secretary of State. The lower gallery is for the members; the upper for the public, which will hold about three hundred persons. The two side galleries are only admissible with members tickets. The square object in the center is a Poële or Brazier for heating the room.

haps

haps only to be felt by those who enjoy the blessings of a free and well constructed Government.

FROM England the divine emanation was certainly caught; and from a refinement in the present manners and political principles of men, they are likely to possess with little inconvenience, what we in a former period could only attain from a torrent of blood and treasure.

SINCE the year 1614 this country has not even been favoured with the mockery of liberty, till on the third of May last, when a solemn edict was passed for immediately convoking the Tiers Etats, in which ceremony pageantry and shew seemed substitutes for sincerity. An elegant apartment was allotted to them in the palace, when their sentiments becoming too loud for the ear of absolute monarchy, having constituted themselves a



National Assembly, by four hundred and ninety-one voices against eighty, they were soon obliged to quit the hall appropriated for their use, under the flimsy pretext of a repair taking place; thence they adjourned to the church of St. Denis, where they took a solemn oath never to separate till they had accomplished the object of national deliverance, let the danger be what it might.

THE church not being spacious enough to contain their numbers, they fixed on the Jeu de Paume, or Tennis Court, where each member added his signature to the solemn oath he had already taken, and thus by a firm attachment to the cause of truth and freedom, have they overcome the tyranny of aristocracy, and placed the Monarch in a situation, in which alone a Monarch can act as the guardian of his people, enthroned in the full confidence of their affection.

IN

IN this happy situation we find him on the 15th of July, when his ministers no longer able to offer advice, left him to act for himself, and he wisely determined to rely on his people, risking his personal safety for the public good.

THIS conduct may by some Aristocrates be imputed to pusillanimity, but it surely deserves a nobler epithet, at once to shake off the hereditary principles of an absolute monarch, and become the Patriot-King, and Father of a liberal and brave people !

I SHALL forbear to mention the particulars of this glorious period ; the press will teem forth in every periodical publication all that has passed, and with great probability much more ; yet I cannot refrain from repeating a few leading sentiments of the principal persons concerned in this great event, as they may serve to mark the laudable spirit



of the times, and form a singular contrast to what has occurred, when imprisonment followed even the inmost thoughts of men who were signalized as friends to humanity.

THE words of Mr. Bailly, the Mayor of Paris, on presenting the keys of the city to the Sovereign, are bold and becoming the occasion. He exclaimed "These, Sir, " are the keys of your good city of Paris, " and the same that were presented to " Henri Quatre. He regained the affection " of his people, here the people regain those " of their Sovereign."

ANOTHER sentiment addressed to the King by Mr. Moreau de St. Merry, though trite and well understood in our own country, yet being a language not commonly used before the Sovereign of France, is worthy recording. He observed, " Sire, the thrones " of Kings are never more firmly fixed than " when

“ when the happiness and love of the people  
“ have formed their basis.” The animated  
speech of the Count de Lally, likewise made  
before the Monarch, which followed the mo-  
tion of erecting a monument to Louis the  
XVIth, as Regenerateur de la Publique, &c.  
ran thus—“ Well, citizens, are ye satisfied?  
“ Behold your King! who will give you  
“ national assemblies, and has fixed your  
“ liberties on a basis immovable!” Then  
addressing himself to the Sovereign, he said,  
“ Sire, behold your subjects, who idolize  
“ you! read their countenances! search their  
“ hearts! you will only find there the ten-  
“ derest impressions of love and fidelity;  
“ perish those artful and ill-advisers, who  
“ seek only to destroy the noble attachment  
“ of a brave and loyal people to a Sovereign,  
“ who is their friend and father; and who  
“ owes his present happiness to his virtues  
“ alone.”

THIS



THIS speech so affected the King, that he was unable to say more than—" Mon Peuple " peut toujours compter sur mon amour."

THESE are sentiments becoming any age or nation ; and will reflect an honor on the present æra, equal to the proudest period of Roman greatness !

FROM this bold and manly conduct, we see the pernicious and ill-advisers of the Sovereign dismissed ; and the people, as the ablest and best defenders of their own rights and properties, formed into a free corps for their mutual defence, and general welfare.

I CANNOT forbear mentioning the high compliment paid to the brave conduct of my countrymen, by one of the members, at the close of his speech. After the assembly had been officially informed by the English minister, that his court had not interfered in the  
present

present disputes, nor had any intention of fitting out a fleet against Brest, as had been currently reported ; he exclaimed—" You  
" gallant Englishmen, who have shed seas of  
" blood for freedom, forgive the error of the  
" moment that made us imagine it possible  
" you should oppose the fine energy of our  
" minds on the subject of liberty ! our  
" doubts are now at an end ; and a consci-  
" ousness of possessing your esteem and  
" approbation will double our ardour ; we  
" are now convinced that the bravest nation  
" in the world is also the most generous !"

FROM this period, the main business of the assembly has been to form an entire new code of laws ; the essential parts of which have already passed with the sanction of the Sovereign ; and it is ardently to be wished, that a happy completion of the glorious undertaking may be speedily accomplished, without greater effusion of human blood.

A FAR-



A FARTHER detail of enquiry into the particular circumstances that have occurred since the first meeting of the states, would, I presume, have been tedious ; even from what has been said, I fear you will think I have deviated from my first pursuit ; yet I cannot avoid remarking, that the growth and culture of the fine arts seem to flourish most happily in states where the proper uses of liberty are understood ; at least, I may fairly draw such a conclusion from my own country, where the great superiority, both in constitutional liberty and excellence in the arts, stands unrivalled ; but what rivalry may we not expect from the present glorious struggle in this country, when more than twenty millions of people are in an instant freed from tyranny ! it is an event in which humanity is so interested, that having been present at the happy period, which every Englishman ought to be proud of recording, and to have passed  
over

over that period in silence, would surely have been deemed a crime.

To enter into a description of the magnificence of the palace of Versailles, and its sumptuous decorations in gold and silver, to enumerate the various attitudes in which the grand Monarque is here represented in every apartment, "The hero of each tale," would be filling a volume on a subject so often and so elaborately treated, that even if I had time and inclination, would be superfluous.

THE grand façade of this building towards the garden I cannot, however, avoid remarking. It is richly ornamented with sculptured trophies, busts, statues, &c. and the portico in the centre, which is supported by marble pillars, is in a superior taste. The grand gallery, painted by Le Brun, as



well as the other works to be found here by that master, are certainly his best productions. The statue of Cincinnatus, in the hall of Venus, cannot be passed over without notice; the fine symmetry and beautiful contour of the figure will command the critical attention of the connoisseur. The curious golden clock, though a work of another kind, has still its claim to notice. Here the grand Monarque is drawn forth every hour to be crowned by the hand of an Angel; who having performed the operation, flies away as precipitately as if he were ashamed of what he had done. The conquered nations are chained under the feet of the monarch: the contrast at the present moment is too prominent to need any comment. The marble statues in the gardens nearly vie, in point of number, with the famous army of Louis the XIVth; the greater part of them are of excellent workmanship, by Girardon,

rardon, Bernini, and other celebrated statuary. I have ever noticed the elegant and spacious baths at this place with infinite satisfaction. Louis Quatorze is here the presiding Apollo; and his attendant nymphs seem as eager to catch the smile of the mortal God, as the courtiers of his time to win that of the grand Monarque. The sculpture of the horses, particularly the head of the one attempting to drink, is of exquisite workmanship, and merits critical observation. It is with pleasure I observe that all the excellent productions of the fine arts, both here and at Paris, seem to have remained sacred and unmolested; even amidst the furor of the rabble, their rage was exerted only against men, not the palaces, or receptacles for the elegancies of life; a greatness of mind in the lower class of people, or rather a degree of management in their superiors, seems to have prevented those horrid ravages



( 164 )

of civil commotion; which under fimilar circumstances were committed on the venerable piles and valuable treasures formed in our own country. We fhall quit this place early to-morrow morning, in our route for Amiens.

Adieu !



LETTER







*Abbey of St. Denis*

London Pub: for Saml Ireland May 1. 1790







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LETTER X.

AMIENS.

DEAR SIR,

WE left Paris yesterday, and curiosity induced us to make a short stay at St. Denis, about six miles from thence, through a fine level road, and so perfectly strait, that the environs of Paris terminate the vista, and are visible from St. Denis, which I need not tell you is a receptacle, or as the French term it *Basilique Destinée*, for the remains of kingly greatness, in this country; and where in the present aversion to monarchy, they are certainly more at rest than in the capital.

THIS



THIS place is said to have taken its name from St. Denis, a Bishop of Paris, and Patron Saint of France, who after having been decollated, according to Voltaire, in the notes to his *Pucelle D'Orleans*,\* walked from

\* Ce bon Denis n'est point Denis le prétendu Aréopagite, mais un Evêque de Paris. L'Abbé Hildouin fut le premier qui écrivit que cet Evêque ayant été décapité, porta sa tête entre ses bras, de Paris jusqu'à l'Abbaye qui porte son nom. On érigea ensuite des croix dans tous les endroits où ce Saint s'était arrêté en chemin. Le Cardinal de Polignac contant cette histoire à Madame la Marquise du \*\*\*, & ajoutant que Denis n'avait eu de peine à porter sa tête que jusqu'à la première station, cette Dame lui répondit: " Je le crois bien, il n'y a dans de telles " affaires que le premier pas qui coûte."

Ce Denis, patron de la France, est un Saint de la façon des moines. Il ne vint jamais dans les Gaules. Voyez sa légende dans les " Questions sur l'Encyclopédie," à l'article Denis: vous apprendrez qu'il fut d'abord créé Evêque d'Athènes par St. Paul, qu'il alla rendre une visite à la Vierge Marie, & la complimenta sur la mort de son fils: qu'ensuite il quitta l'évêché d'Athènes pour

from Paris to found an abbey on this spot. During this peregrination he carried his head under his arm, with much coolness and deliberation, which he often kissed by the way, and crosses were erected to perpetuate the places where this good Saint rested with his burden.

THE church is of great antiquity, and its painted windows add much to the solemnity of the scene,

“ Casting a dim religious light.”

THE present structure is said to have been built in 1281, by Matthieu De Vendôme, and the nave is much admired for its Gothic stile of architecture. The gates,

pour celui de Paris ; qu'on le pendit, & qu'il prêcha fort éloquemment du haut de sa potence ; qu'on lui coupa la tête ; qu'il prit sa tête entre ses bras ; qu'il la baïfait en chemin, en allant à une lieue de Paris fonder une abbaye de son nom.

which



which are of brass, are richly ornamented with sculptured figures, and boast of great antiquity. The church contains many regal monuments, which have more of age than excellence to recommend them; that of Francis the First, however, claims attention; it is of white marble, supported by fluted columns of the Ionic order, highly enriched with sculptured ornament. The King, Queen, and three children are represented in marble, large as life. The tomb of Lewis the Twelfth, and that of the Valois, are likewise of marble.

A HANDSOME mausoleum to Marshal Viscount de Turenne, is in an adjoining chapel; he is represented as expiring in the arms of immortality, while

“ Fame flies after with a laurel.”

AN affrighted eagle represents the countries he has subdued. But the objects most worthy

worthy commendation in this abbey, are its golden treasures and precious relicks, among which is a curious engraving on a piece of rock chrystal, set in gold, and enriched with jewels; it represents Christ on the cross, attended by the Mary's, &c. The head of Tiberius on an onyx of a clear brown and white, is curious, and worthy attention. A handled cup, holding about a pint, formed of an oriental agate, with Bacchanals engraved on the exterior part, is of such exquisite workmanship, that I can have little doubt of its being an antique; it is said to be two thousand years old.

THE period of removing these valuables for the better purpose of serving the state, in its present emergency, I have reason to believe is not far distant; but for the pieces of the cross, fingers of Saints, and fragments of the Virgin's drapery, I presume they will

Vol. II.                    Y                    remain



remain quietly inurned in their situation,  
“ being of no use but to the present owners.”

THE convent of the Benedictines is a handsome modern building; its gardens are extensive, and command some very agreeable prospects.

ABOUT three posts and a half from St. Denis, in your road hither, you pass Chantilly, a palace of the Prince of Condé. I need not request you to pay attention to this structure. Its apartments and furniture are magnificent, and the gardens and park are finely diversified with water, statues, temples, and orangeries; in short every part is disposed with a degree of taste and expence, only to be attained in this country, by a Prince of the house of Bourbon.

THE stables, which are really elegant, are built in a quadrangular form, at an enormous

mous expence, and are capable of containing near a thousand horses. One would suppose the noble owner, by erecting a palace for Houyhnhnms meant to vie with the author of Gulliver, in the high esteem he has shewn for that noble animal.

WITHIN the palace are some pictures by Titian, Paul Veronese, and others of the Italian School, of the first merit; but having viewed them before, the eagerness of enquiry is now abated, and I shall avoid going into a detail of description, but proceed in our route hither, in which we found the road excellent; but the rumbling over the pavé for so long a journey, rendered it insufferably tedious, and helped in no small degree to discompose our nerves. In this happy period of universal freedom in this country, I cannot help remarking that the poor hare seems entirely to have lost her liberty, as I do not

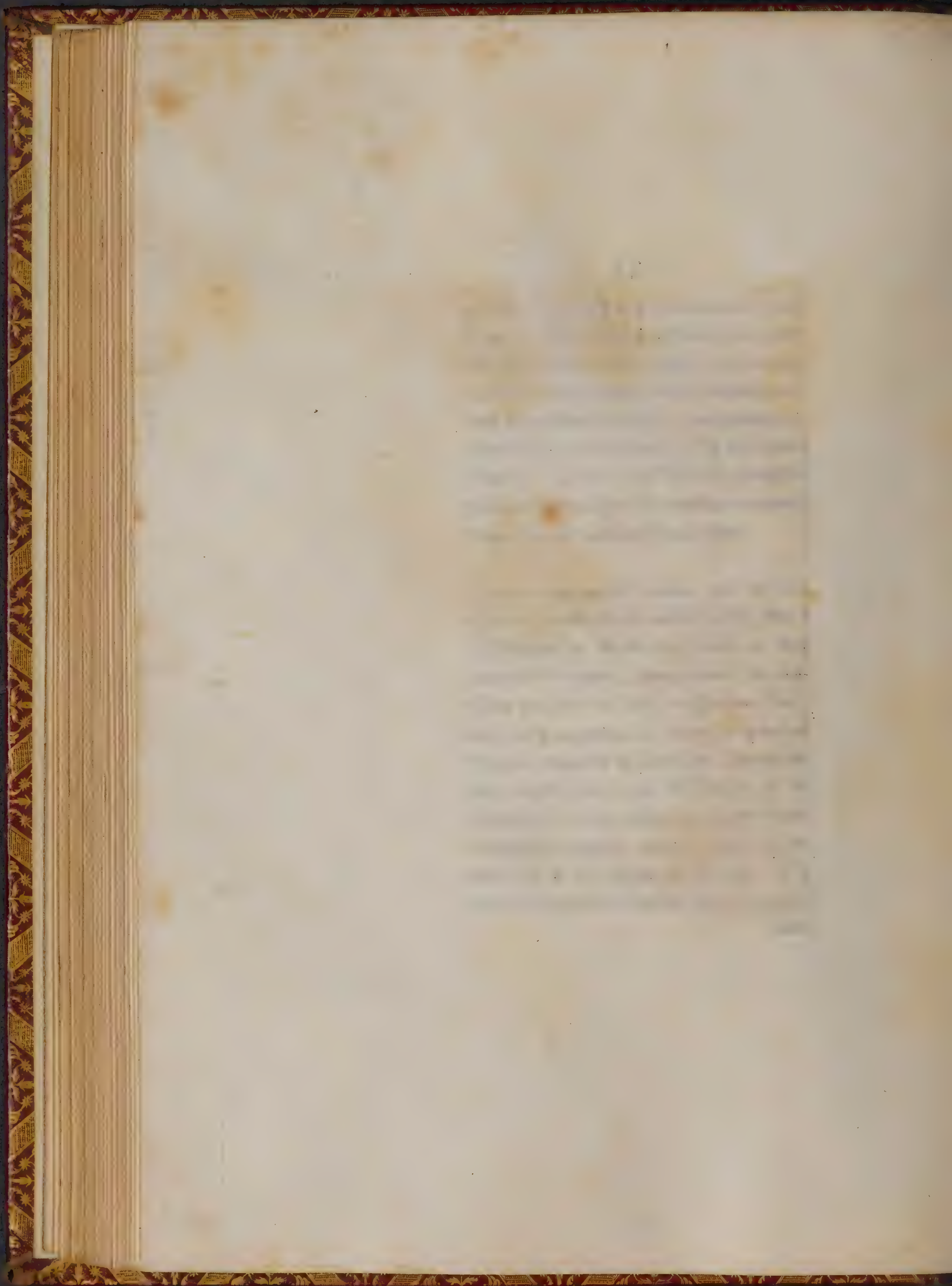


remember having seen one, either in the road or neighbouring fields, since I left Paris, where I formerly have noticed many, even crossing the high road, without fear or molestation: they have fallen sacrifices; and perhaps we should deplore their fate, if by the whole system of the laws that formerly protected them, we had not seen the people groan under feudal tyranny and lordly oppression.

As we approached Amiens the city and adjacent country struck me so forcibly that I was induced to sketch the objects as they presented themselves, among which the postillion was not the least conspicuous, for a more surly reprobate, or one more opiniâtre I do not remember to have seen. The horses were equally tired with his jargon, as we with them; and we offered up a pater-noster on entering Amiens, which I need not inform you is the capital of Picardy. It is situated on the river Somme, which branches  
forth







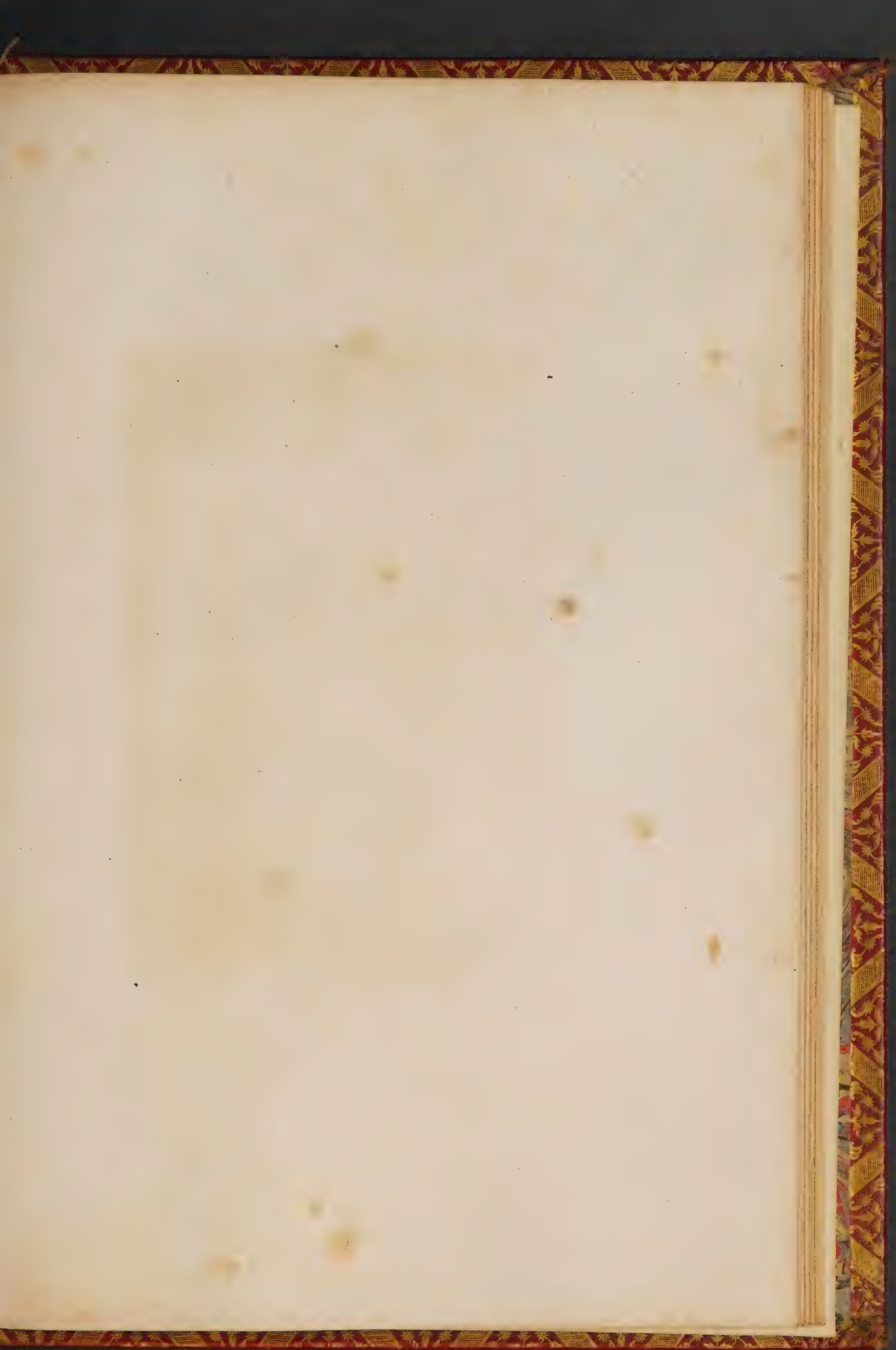


*Distant View of the City of Dublin*

London Pub: for Sam: Ireland May 1<sup>st</sup> 1790











*City of Shrewsbury from the Convent of St. Dennis*

London: Pub. for Saml Ireland May 1. 1790







forth through several parts of the town, and adds much to its beauty.

THE adjoining walks and shady avenues form a very picturesque scene, at a small distance from the city. The cathedral, which is seen to lift its noble spire much above the neighbouring buildings, is superior to any thing of the kind I have ever seen. The merit of its construction has always been understood to rest with the English; but that the French utterly deny. It is certainly a magnificent structure, and was founded about 1288. The two principal towers were finished about the close of the present century. The stalls in the choir are deservedly admired; they were added in the year 1508, by Mr. D'Henecourt, dean of the cathedral, under the direction of Arnold Coulin, whose pay was only seven sols tournois per day. The grand altar is modern, and worthy of admiration; it was presented by a Mr. De  
Coupel,



Coupel, a canon of this church, and executed by Mess. Dupuis. The grand coup d'œil has a happy effect; but the opening of the heavens, with Angels, &c. partly in bas-relief, and partly in oil colours, is whimsical. It is decorated with many figures, large as life, and on the altar are seven candlesticks in solid silver. The lofty cedar pillars, in the choir, are of curious workmanship, and their ornaments so delicate that they seem light as the

---

“ Gossamer,  
“ That idles in the wanton summer air.”

As in all cathedral churches something of the wonderful is to be met with, here, in proportion to its size, the wonderful increases, even the identical head of St. John, and as identical finger of the incredulous St. Thomas, is shewn with great solemnity, and without a blush from the sacerdotal Cicéroni,  
who

who either does, or seems to wish you should suppose, that he believes all he says.

THIS city is very extensive; its streets are spacious, and many of the houses elegant. Its inhabitants are said to be upwards of forty thousand; yet amidst this great city are we lodged in a dirty uncouth apartment, floored, if I may term it so, with brick, not boards, and devoid of every elegance, for which we are charged extravagantly; but with all this neglect of the useful, we find them attentive even to the minutiae of dress, where the size of a buckle, or thickness of texture in the summer drape, will absolutely ruin the character for taste of the wearer for a whole season. But Frenchmen have now much to think of, and their present pursuit in the glorious cause of freedom will, in all probability, draw their attention from those ridiculous punctilios,  
that



that with a brave and sensible people could only have been called forth as auxiliaries, in a state of ennui, when they did not dare to think of greater objects.

SOME recent disturbances have taken place in this city, for want of bread, a plea, I fear, that has much truth in it, as I never remember to have seen so great a number of beggars in any city I have passed through: they flock through the streets in immense crouds, and are sometimes exceedingly riotous, on being refused their request, or rather demand. An Englishman having lately replied to them in a way they did not relish, they in the course of the evening way-laid him, and, but for a fortunate intervention of some of the inhabitants, he would have fallen a victim to their fury. That the French are much behind us in point of improvement, especially in the article of travelling, is a truth generally allowed; indeed it can admit  
of

of no controversy, when I tell you I absolutely saw in this city, three persons employed in shoeing a horse, two of whom were really smart and well dressed women.

THE theatre is tolerably constructed, and we were well entertained at the tragedy of Medea. Madame Roucourt, from Paris, personated the Heroine; she is not unlike the late Mrs. Yates, but her figure is more gross and vulgar. L'Avocat Patelin, as an after-piece, was excellently represented.

WE were persuaded to make a short excursion to the abbey of Corbie, about twelve miles from hence, at which we were promised every elegant accommodation that the luxury of the church could afford, but alas! we were wofully disappointed.

THE abbey is of great antiquity, and immensely rich; but of their possessions even



of the table, they were not very liberal. A Monsieur De Breteuil, who received his education in this abbey, and is Lord of the Manor, seems also Lord of the place. The wardrobe in the sacristy is the richest I have ever seen, and seems too ponderous in gold and velvet even for the sturdiest priest to stand under. The relicks likewise at the grand altar are almost too wonderful to relate. It is strange that credulity could put on so placid and all-believing a countenance as fell to the lot of the good priest who attended us. Joints of Saints who never existed, tears that never were shed, and drops of blood which were never human, he most religiously exhibited as illustrative of passages in holy writ, with all the firmness and reliance on the fact, as if he had been present at the amputation, and the hermetical sealing of the phials. But the farce in all probability is nearly done away, and even those  
 who

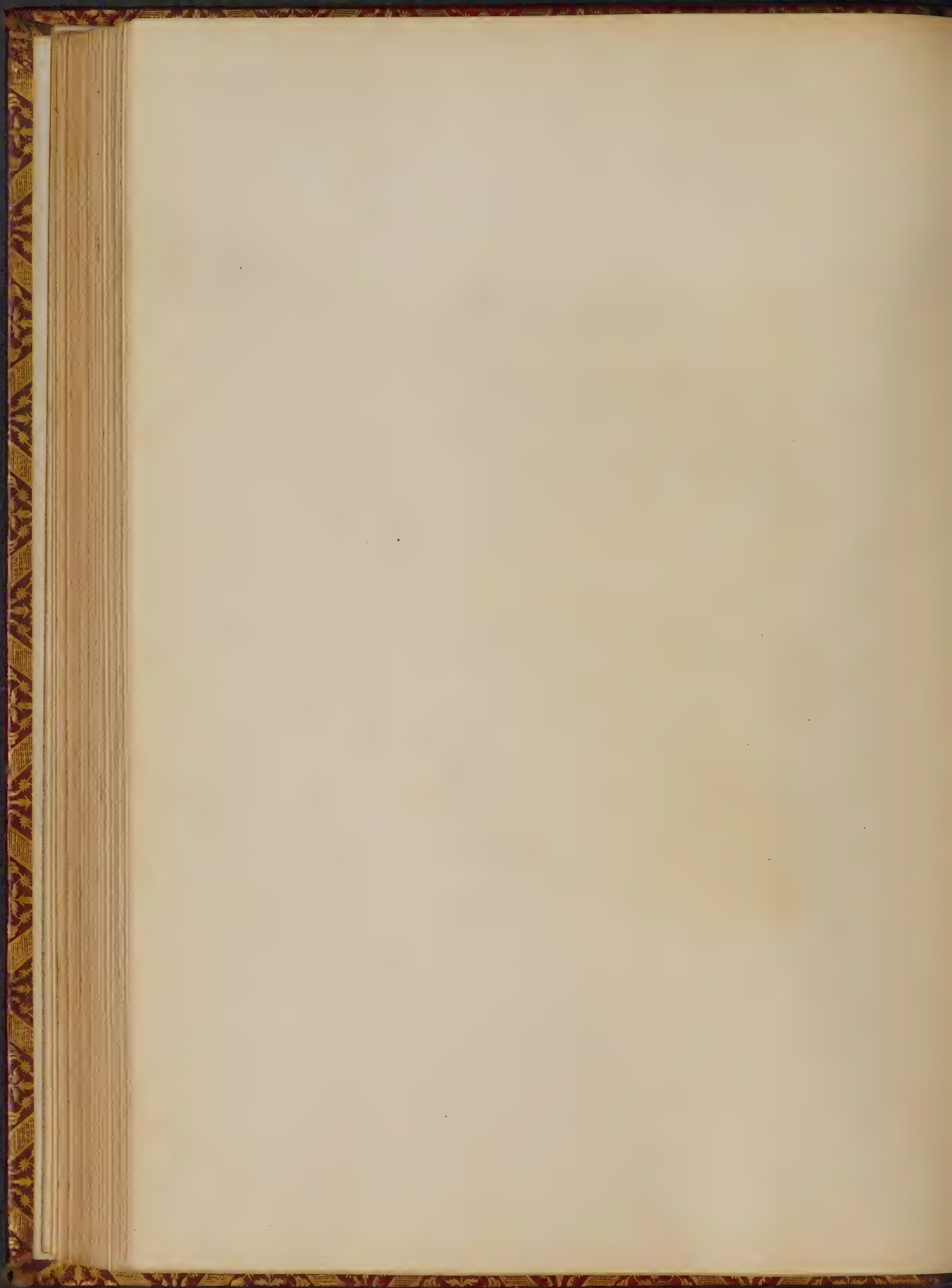
who are benefited by this ridiculous display will be ashamed of their own audacity.

IN the neighbourhood of this abbey is a handsome chateau of M. De Choiseul. The grounds are laid out much in the English taste, and the canal is justly an object of admiration. It is said to be the handsomest villa in the province of Picardy; but it certainly wants the decoration of the fine arts to render it pleasing to an amateur.

ON our return to Amiens we prepared for our route to England, when in getting into our chaise, to exemplify what I have before remarked of the poverty of this place, we counted no less than sixty-four beggars, who surrounded our carriage, and with one voice, and in full cry, implored our charity.

Adieu!











*The Citadel Boulogne sur mer*

London: Publisher Saml. Ireland May 1790







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LETTER XI.

BOULOGNE.

DEAR SIR,

WE quitted Amiens in the evening of Wednesday, agreeable to our intention, and before we had reached one post were overtaken by a storm of rain and thunder, so tremendous that I scarce ever remember to have seen equalled. The poor bidets were so alarmed that they several times made a dead stop, and refused to proceed on their journey, nay, once they absolutely turned themselves about, and were making a precipitate retreat. The driver was equally obstinate for their proceeding, and having vented all his hereditary stock of oaths, added



added many of his own, invented on the emergency of the occasion, for which, to give the French their due, they have a happy talent. At this period, to heighten his misery, a string of English hunters, led by two grooms, passed us with all the agility of their breed, which calling forth some remark on our superior mode of travelling, so enraged the fellow, that he had all the appearance of a savage, and even foamed at the mouth with rage. The enormous size of the postillion's boots, were at this critical juncture particularly unfortunate, as they held such an immense quantity of water, that they formed two reservoirs, in which the poor fellow sat up to his knees full three hours. I observed that as his miseries increased his religion in the same proportion was on the decline, insomuch that he fairly lost all respect for the crucifixes as we passed; and towards the end of the journey, having questioned him on his neglect, he observed  
that

that he never bowed to any out of his own province. We as well as the driver had likewise reason to regret the change of the weather, as the country from Amiens to Abbeville is exceedingly pleasant, and the road magnificently spacious, and well paved.

ABBEVILLE is a considerable town in Lower Picardy, and is the capital of Ponthieu, it is situated in a pleasant valley, and carries on a considerable manufacture in woollen cloths, and coarse linens; its commerce is much promoted by its situation on the river Somme, which divides the town in two parts; it is only fifteen miles from the British Channel, and in the neighbourhood of Cressy, rendered famous by our glorious Edward the Third, who had he thought it an object of attention, might, without much difficulty, have added it to his conquests. Not any thing at this place presents itself to detain the traveller in his route, unless he happens



pens to be equally unfortunate with ourselves in being without a passport, for want of which we were, on our arrival at Abbeville, conveyed by a party of armed Bourgeoisie, to the house of the Commandant, which detained us near two hours, and after producing a parcel of papers and domestic letters, of which M. le Commandant did not understand a single word, we were suffered to pursue our journey. These suspicions, which are, and ever have been, a disgrace to the police of the country, it is to be presumed will, among other regulations, soon happily be done away, by the wisdom of the new legislators. We met with a similar inconvenience at Montreuil, where the gates being shut, the night exceedingly dark, and the torrent of rain, &c. still continuing, our miseries were not decreased. I believe the Commandant was as sincere in his wish for a reform in the article of passports, as ourselves, for he was called out of his bed, and though scarcely awaked,

awaked, soon determined with half an eye, that we had no plot against the state. These inconveniences did not arise from our neglect, but from the magistrates at Valenciennes, who assured us we should have no occasion for one. I mention the delays and inconveniences that have occurred on this subject to shew you the necessity of procuring a passport the first step you take in this country.

EARLY in the morning we quitted Montreuil, which is a large town, pleasantly situated on a circular eminence, and is well watered by the river C  nche; it has a castle, surrounded by a strong wall and foss  , and has several convents, which have been much resorted to by the English for education; but from the present disturbances, and a strong apprehension of their being soon abolished, the ladies have, with more fear of the mili-



tary than the priesthood, nearly abandoned them.

PASSING through Samer, in our way hither, nothing occurs worthy observation. The country is not so fertile, nor prospects so inviting as those we have passed; and the want of villas to enrich the scene, which we perpetually meet with in our own country, gives an air of poverty and neglect to the general landscape.

ON our arrival at Boulogne we found the wind directly contrary to our hopes. The packets had been detained several days, and one was nearly lost in endeavouring to get out of the harbour. Though the wind was contrary, yet the weather clearing up, gave us frequent opportunities of viewing the neighbouring country, which affords many delightful rides, in one of which passing the village of Wymill, about three miles from  
Boulogne,

Boulogne, in the road to Calais, is erected a handsome monument, to the unfortunate Aëronauts, Pilatre de Rosier and Romain, whose ill fate, on the 15th of June, 1785, you are not unacquainted with.

THEY ascended from Boulogne, about the centre of the Esplanade, for which I refer you to the enclosed drawing of the citadel of Boulogne. The beauty of the adjacent scenery where this monument is erected is so happily formed by nature, to add to the gloom of the tragical period of these unfortunate adventurers, that I was induced to make a sketch of the monument, &c. which I do not remember to have seen engraved. It is a square pedestal, about eight feet high. at the top of which is a balloon in the act of bursting. The parts whereon the inscriptions are made, are black marble; the letters are formed in gold. The monument intended to be erected by the magistrates of



Boulogne, on the Esplanade, whence they ascended, is not yet accomplished, nor probably ever will.

THE church of Wymill joins the back part of this monument where the remains of these unfortunates are deposited. The French inscription runs thus :

DANS ce Cimetiere sont inhumés François Pilâtre de  
“ Rofier et Pierre Ange Romain, qui voulant passer en  
“ Angleterre dans un Aërostat, où ils avoient réuni le  
“ procédé de feu à l'air inflammable, par un accident,  
“ dont on ignorera toujours la véritable cause, le feu auroit  
“ pris à la partie supérieure du ballon, ils tomberent de la  
“ hauteur de plus de cinq mille pieds, entre Wimereux  
“ et la mer, l'on a placé une inscription au pied de  
“ l'aiguille de l'endroit de leur chute une seconde sur le  
“ mur extérieur de l'église. Passants, plaignez leur sort,  
“ et priez Dieu pour le repos de leurs âmes.

“ L'estime, la douleur,  
“ Et l'amitié, leurs ont élevé  
“ Ce monument, en l'année  
1786.

“ Ardent







1795

*Monument of the Unfortunate Pilate de Porc and Roman*

*who were killed near this spot between Boulogne & Calais on the Balloon taking fire June 15<sup>th</sup> 1783*

London Publisher Saml Ireland May 1790







“ Ardent ami des arts et de la verité,  
“ Au printemps de ses jours par un noble courage,  
“ Le premier dans les airs il s’ouvrit un passage  
“ Et perit au chemin de l’immortalité,  
“ Le matin dans les airs comblé de la gloire  
“ Le soir ne reste d’eux que la memoire  
“ Montrant de l’homme au même instant  
“ Et la grandeur, et le néant.”

THE English inscription is as follows :

“ IN this tomb are enclosed the remains of F. Pilatre  
“ de Rozier and A. Romain, who ascended from Boulogne  
“ 15th of June 1785, in a balloon, it took fire, and they  
“ fell from the height of 5000 feet, between Wimereux  
“ and the sea——A monument is erected upon the spot  
“ where they fell.”

ON the back part of this monument is  
the following Latin inscription for such tra-  
vellers who do not understand either the  
French or English language :

“ UNA Latina fuit collocata in tergo hujus monumenti,  
“ in gratiam viatorum extraneorum qui linguam Gallicam  
“ ignorant.

“ F. P. de



“ F. P. de Rosier et P. A. Romain, Bolonia profecti  
“ die 15 Junii, An. 1785, plus 5 mil. pedibus altiores,  
“ precipiti casu prope turrim croaitiam, extincti sunt, et  
“ hic ambo confepulti——Discite, mortales, hæc vos  
“ brevis edocet hora quàm sit magnanimus quàm fragilis  
“ homo.”

THE expence of this monument has been trifling, but the tender mark of respect paid to the unfortunate adventurers by their countrymen, I thought deserving my attention.

FROM the frequent excursions we have made during our stay here, I cannot help remarking, that it is strange so much time should be devoted to the watering places in England, when from a trip of a few hours only across the channel, they might, without going farther into the country, observe much of the manners of our neighbours, and enjoy a beautiful country at a very trifling expence.

BOULOGNE

BOULOGNE I have generally heard noticed as a mere dirty fishing town, when the reverse is absolutely the fact; its streets are, and must be from their ascent kept continually dry. The upper town in particular is remarkably clean, and delightfully situated on an eminence, commanding many extensive views of the adjacent country, the channel, and a perfect view of the English coast. Its defence is great, both from its natural and improved situation; it is surrounded with a strong rampart, and was formerly esteemed of such consequence, that Henry the Eighth besieged it, and carried it in the year 1544; it had long been his favourite object, and when captured seems to have been a matter of much rejoicing, for on the 18th day of July, says Hall in his Chronicle, "The Kinges highness having the  
" sworde borne naked before him, by the  
" Lord Marquis Dorset, like a noble and  
" valyant



“ valyant conqueror, rode into Bulleyn, and  
“ the trompetters standyng on the wallls of  
“ the towne, founded their trompettes, at  
“ the time of his entering, to the great com-  
“ fort of al the Kynges true subiects, the  
“ same beholdyng. The last person that  
“ came furth was Monfire de Vervine, grand  
“ capitaine of the toune, which when he  
“ approached nere the place wher the King  
“ stode he alighted from his horse, and came  
“ to the King, and after he had talked with  
“ hym a space the Kyng toke him by the  
“ hand, and he reverently kneeling upon his  
“ knees, kysed hys hande, and afterwards  
“ mounted upon hys horse, and so departed.”

THE gates of this town were given to a  
favourite officer of the King's, at the time,  
whose name I forget, and were sold as lum-  
ber, at a sale of one of his descendants, a few  
years since in Kent.

THE

THE harbour is reckoned exceedingly dangerous, and the river Liane, which runs by the side of the town, empties itself there. The baths are now nearly completed, which have been a long time constructing at an enormous expence, and are at such a distance from the sea, that they are supplied with the salt water by pipes, which fill a large reservoir, and would in England be neglected, as we naturally prefer the open sea.

I AM told the proprietor has been flattered with the attention and patronage of the Royal Family, but as matters are at present circumstanced, the distance may be thought too great for a royal jaunt, and bathing nearer home be recommended by the state physicians.

WE have just been called from dinner, to view a solemn procession of priests and friars going to bestow a benediction on the



agitated waters ; whether to aid the salubrity of these baths, or to calm the present violence of the storm, I know not ; but they might as well have done any thing else, for neither the winds nor the waves have bestowed the least attention to them. Soon after, however, the Captain of the packet, who is no Catholic, informed us, that by some means or other, the wind had got about, and that we should soon embark, which is no unpleasant news, as we have viewed every thing here worthy notice, and have in vain explored every church and convent to discover any trait of the fine arts.

HAVING much to do before we quit this place, I shall for the present take my leave, and write to you once more either on board the packet, or on our landing at Dover.

Adieu !

LETTER







*Dover.*

London Pub for Sam<sup>l</sup> Ireland May 1.1790







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LETTER XII.

DOVER.

DEAR SIR,

OUR passage hither yesterday evening proved as favourable as our most sanguine wishes could flatter us with, after the storms and tempests of near a week. The wind gradually veered about to land us on our happy shore, the cliffs of which appeared in the distance beautiful in the extreme, every sail and fleeting object became irradiated with the brilliant tinge of that glorious object, the setting sun, who even left

"A track of glory in the skies."

B b 2

As



As we approached within about a league of Dover, the combination of picturesque objects, formed from the venerable and stately remains of the castle, town, and the spacious harbour, crowded with shipping from all nations, together with that tremendous cliff, whose high and bending head

“ Looks dreadful down upon the roaring deep,”

formed all together so complete a scene, that I could not pass it by without attempting to give a faint representation of the objects as they appeared.

ON our landing, notwithstanding all the charms of novelty in travelling, we felt a secret satisfaction in again setting foot on our native shore; and I flatter myself, that after all I have seen and described, in which perhaps I have told you little that is new, our own country boasts as many excellencies in painting, sculpture, and every other branch  
of

( 197 )

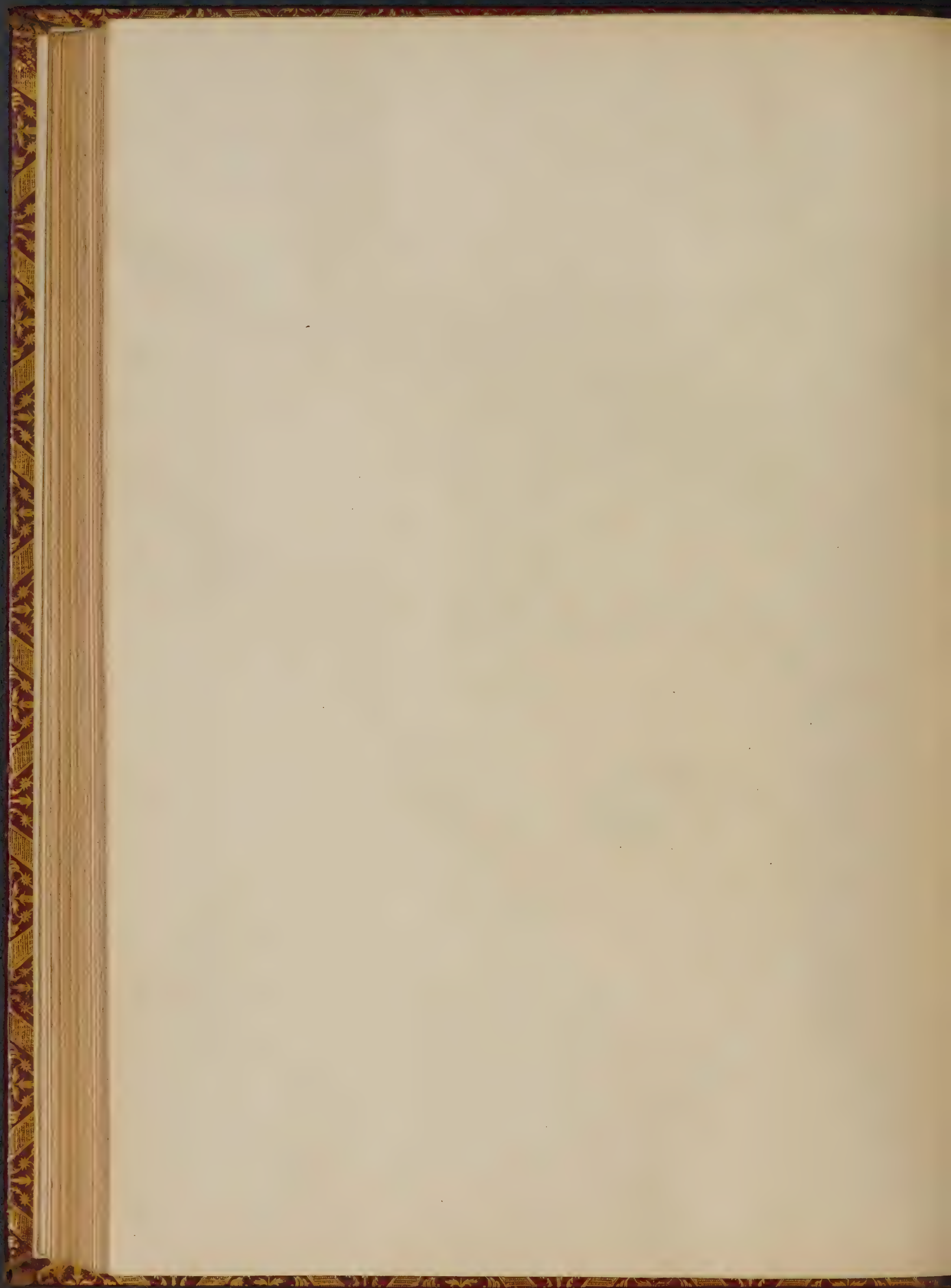
of the fine arts, as are to be found in any other nation, with this difference, that in other countries large collections are only formed by Kings, Princes, and the heads of churches, to which the curious stranger naturally resorts for gratification and the information of his mind ; while with us those valuable elegancies are happily diffused among all ranks and degrees of the people, and the subject breathing the spirit of freedom enjoys without restraint the happy effects of extensive commerce, and participates with his Prince in the rational elegancies of life.

Adieu !



A LIST





A  
L I S T  
O F  
A R T I S T S, &c.



A N T W E R P.

| <i>Names.</i>                  | <i>Dates.</i> | <i>Branch of the Art.</i>                |
|--------------------------------|---------------|------------------------------------------|
| ADRIANSEN Alex-<br>ander ..... | 1625.         | Fruit, flowers, fish, and<br>still life. |
| Affelyn John .....             | 1610.         | Landscape and battles.                   |
| Backer Jaques .....            | 1530.         | History.                                 |
| Backereel William .....        |               | Ditto.                                   |
| Balen Hendrick Van ....        | 1560.         | History and portrait.                    |
| Balen John Van .....           |               | History, landscape, and<br>boys.         |
| Balten Peter .....             |               | Landscape and history.                   |
| Blomen Norbert Van ....        | 1672.         | Portrait and conversation.               |
| Blomen Peter Van .....         |               | Battles and Italian mar-<br>kets.        |
| Baptist John Gaspers ....      |               | History and portrait.                    |
| Bischoep Cornelius ... ..      | 1630          | Portrait and history.                    |
| Bosch Balthazar Vanden         | 1675.         | Conversations and portrait.              |
| Breda Peter Van .....          | 1630.         | Landscape and cattle.                    |

Breda



| <i>Names.</i>                                 | <i>Dates.</i> | <i>Branch of the Art.</i>              |
|-----------------------------------------------|---------------|----------------------------------------|
| Breda John Van .....                          | 1683.         | History, landscape, and conversations. |
| Boel Peter .....                              | 1625.         | Still life and animals.                |
| Badens Francis .....                          | 1571.         | History and portrait.                  |
| Breydel Charles, called Cavalier .....        | 1677.         | Landscape.                             |
| Breydel Francis .....                         | 1679.         | Portraits and conversations.           |
| Bril Matthew .....                            | 1550.         | Landscape and history.                 |
| Bril Paul .....                               | 1554.         | Landscape in large and small.          |
| Broek Elias Vanden ....                       | 1657.         | Fruit, flowers, and serpents.          |
| Brueghel Abraham, called the Neapolitan ..... | 1672.         | Fruit and flowers.                     |
| Calvert Denis .....                           | 1555.         | History and landscape.                 |
| Cleef Joas Van .....                          |               | Portrait and history.                  |
| Cleef Henry Van .....                         |               | Landscape.                             |
| Cleef Martin Van .....                        |               | History.                               |
| Coignet Giles, called Giles of Antwerp ....   | 1530.         | History and grotesque.                 |
| Coningsloo Egidius, or Gilles .....           | 1544.         | Landscape.                             |
| Coques Gonzales .....                         | 1618.         | Portraits and conversation.            |
| Cosiers John .....                            | 1603.         | History.                               |
| Cramer Gasper de .....                        | 1585.         | History and portrait.                  |

Denys

| <i>Names.</i>                      | <i>Dates.</i> | <i>Branch of the Art.</i>      |
|------------------------------------|---------------|--------------------------------|
| Denys Jacques .....                | 1645.         | History and portrait.          |
| Deryke William .....               |               | History.                       |
| Deynum John Baptist Van .....      | 1620.         | Portrait in miniature, &c.     |
| Dubois Simon .....                 |               | Portrait, battles, and cattle. |
| Eykens Peter, (the old) .....      | 1599.         | History.                       |
| Floris Francis .....               | 1520.         | Ditto.                         |
| Fouquieres James .....             | 1580.         | Landscape.                     |
| Franks Sebastian .....             | 1573.         | History and landscape.         |
| Franks John Baptist ....           | 1600.         | History and conversations.     |
| Fruytiers Phillip .....            |               | Portrait and miniature.        |
| Fytt John .....                    | 1625.         | Animals and birds.             |
| Gabron William .....               |               | Still life.                    |
| Genoels Abraham .....              | 1640.         | Landscape and portrait.        |
| Gerbier Sir Balthazar ....         | 1592.         | Portrait in miniature.         |
| Gillemans .....                    | 1672.         | Fruit and still life.          |
| Garbon William .....               |               | Still life.                    |
| Grimmer Jacques .....              | 1510.         | Landscape.                     |
| Gyzen Peter .....                  | 1636.         | Ditto.                         |
| Hardime Peter .....                | 1678.         | Fruit and flowers.             |
| Helmont Segres Jaques<br>Van ..... | 1683.         | History.                       |
| Hobbima Minderhout ..              | 1611.         | Landscape.                     |
| Hoeck John Van .....               | 1600.         | History.                       |
| Hoeck Robert Van .....             | 1609.         | Encampments and battles.       |
| Hoogestraten Theodore<br>Van ..... | 1596.         | Landscape and still life.      |



| <i>Names.</i>                           | <i>Dates.</i> | <i>Branch of the Art.</i>                 |
|-----------------------------------------|---------------|-------------------------------------------|
| Houfeman James .....                    | 1656.         | History and portrait.                     |
| Houfeman Cornelius ....                 | 1648.         | Landscape.                                |
| Janffens Abraham .....                  | 1569.         | History.                                  |
| Jordaens Jaques .....                   | 1594.         | Allegorical subjects.                     |
| Keffel John Van .....                   | 1626.         | Flowers, portrait, birds,<br>insects, &c. |
| Keffel N. Van .....                     | 1684.         | Conversations.                            |
| Kock Matthias, or Mat-<br>thew .....    | 1500.         | Landscape.                                |
| Koeberger Wenceslaus                    | 1534.         | History.                                  |
| Koninck David De .....                  |               | Animals, Birds, Fruit, and<br>Flowers.    |
| Lemens Balthazar Van                    | 1637.         | History.                                  |
| Leyffens N. ....                        | 1661.         | Ditto.                                    |
| Lint Peter Van .....                    | 1609.         | History and portrait.                     |
| Maes Godfrey .....                      | 1660.         | History.                                  |
| Matfys Quintin .....                    | 1460.         | History and portrait.                     |
| Matfys John .....                       |               | Portrait and history.                     |
| Mile Francesco .....                    | 1644.         | Landscape and history.                    |
| Minderhout .....                        | 1637.         | Sea-ports and landscape.                  |
| Morell N. ....                          | 1664.         | Fruit and flowers.                        |
| Neefs Peter (the old) ....              | 1570.         | Churches, perspectives, &c.               |
| Neefs Peter (called the<br>young) ..... |               | Architecture and perspec-<br>tive.        |
| Nieulant William Van                    | 1584.         | Landscape and architec-<br>ture.          |

Oort

| <i>Names.</i>                          | <i>Dates.</i> | <i>Branch of the Art.</i>                     |
|----------------------------------------|---------------|-----------------------------------------------|
| Oort Adam Van .....                    | 1557.         | History, portrait, and landscape.             |
| Opftal Gasper Jacques<br>Van .....     | 1660.         | History and portrait.                         |
| Peters Bonaventure .....               | 1614.         | Sea pieces, particularly storms.              |
| Peters John .....                      | 1625.         | Sea pieces and sea shores.                    |
| Platten Matthew Van ....               | 1640.         | Land and sea views.                           |
| Quellinus Erasmus (the<br>old) .....   | 1607.         | History and landscape.                        |
| Quellinus Erasmus (the<br>young) ..... | 1630.         | History.                                      |
| Rombouts Theodore ....                 | 1597.         | History and conversation.                     |
| Roore Jaques De .....                  | 1686.         | Ditto ditto.                                  |
| Rubens Sir Peter Paul ....             | 1577.         | History, portrait, landscape,<br>and animals. |
| Ryckaert Martin .....                  | 1591.         | Landscape, architecture,<br>and ruins.        |
| Ryckaert David .....                   | 1605.         | Conversation and apparitions.                 |
| Rysbraeck Peter .....                  | 1657.         | Landscape.                                    |
| Schoonjans Anthony ....                | 1655.         | History and portrait.                         |
| Schut Cornelius .....                  | 1600.         | History.                                      |
| Seghers Gerard .....                   | 1589.         | History and portrait.                         |
| Seghers Daniel .....                   | 1590.         | Flowers, fruit, and insects.                  |
| Sibrechts John .....                   | 1625.         | Landscape and cattle.                         |



| <i>Names.</i>             | <i>Dates.</i> | <i>Branch of the Art.</i>                              |
|---------------------------|---------------|--------------------------------------------------------|
| Snayers Peter .....       | 1593.         | History, portrait, battles,<br>and landscape.          |
| Snyders Francis .....     | 1579.         | Animals, fruit, landscape,<br>and huntings.            |
| Son Joris Van (the old)   | 1622.         | Fruit and flowers.                                     |
| Son John Van (the young)  | 1661.         | Fruit, flowers, and still<br>life.                     |
| Spierings H. ....         | 1633.         | Landscape.                                             |
| Spranger Bartholomew      | 1546.         | History and landscape.                                 |
| Stalbent Adrian .....     | 1580.         | Landscape.                                             |
| Stampart Francis .....    | 1675.         | Portrait.                                              |
| Subtermans Justus .....   | 1597.         | Portrait and history.                                  |
| Teniers David (the old)   | 1582.         | Conversations.                                         |
| Teniers David (the young) | 1610.         | Landscape, conversations,<br>still life, and portrait. |
| Tyffens Peter .....       | 1625.         | History and portrait.                                  |
| Tyffens N. ....           | 1660.         | Still life, flowers, and<br>birds.                     |
| Uden Lucas Van .....      | 1595.         | Landscape.                                             |
| Utrecht Adrian Van ....   | 1599.         | Birds, fruit, and dead game.                           |
| Vandyck Sir Anthony ..    | 1599.         | History and portrait.                                  |
| Vanfomer Phillip .....    | 1576.         | Portrait.                                              |
| Verbruggen Gasper Peter   | 1668.         | Flowers.                                               |
| Verelst Simon .....       | 1664.         | Fruit, flowers, and por-<br>traits.                    |
| Verendael .....           | 1659.         | Fruit and flowers.                                     |

Verhaecht

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| <i>Names.</i>           | <i>Dates.</i> | <i>Branch of the Art.</i>         |
|-------------------------|---------------|-----------------------------------|
| Verhaecht Tobias .....  | 1566.         | Landscape and architecture.       |
| Vos Martin de .....     | 1520.         | History, landscape, and portrait. |
| Vos Simon de .....      | 1603.         | History, portrait, and hunt-ings. |
| Waal Lucas de .....     | 1591.         | Landscape and battles.            |
| Waal Cornelius de ..... | 1594.         | Ditto ditto.                      |
| Willaerts Adam .....    | 1577.         | Storms, calms, and sea-ports.     |
| Wildens John .....      | 1584.         | Landscape and figures.            |

MECHLIN.

|                                         |       |                                  |
|-----------------------------------------|-------|----------------------------------|
| Bifet Emanuel Charles                   | 1633. | History and conversation.        |
| Bol John .....                          | 1534. | Landscape, history, and animals. |
| Coxis Michael .....                     | 1497. | History and portrait.            |
| Enghelrams Cornelius                    | 1527. | History.                         |
| Francois Lucas (called the old) .....   | 1574. | History and portrait.            |
| Francois Lucas (called the young) ..... | 1606. | Ditto ditto.                     |
| Hals Francis .....                      | 1584. | Portraits.                       |

Hals



| <i>Names.</i>                              | <i>Dates.</i> | <i>Branch of the Art.</i> |
|--------------------------------------------|---------------|---------------------------|
| Hals Dirk .....                            | 1589.         | Conversations.            |
| Herregouts Henry (the<br>old) .....        | 1666.         | History.                  |
| Peters Francis Lucafz ....                 | 1606.         | Landscape.                |
| Snelling John .....                        | 1544.         | History and battles.      |
| Thielen John Phillip Van                   | 1618.         | Flowers.                  |
| Thielen Maria Theresa<br>Van .....         | 1640.         | Flowers and portrait.     |
| Thielen Anna Maria Van                     | 1641.         | Portrait and flowers.     |
| Thielen Francisca Cathe-<br>rine Van ..... | 1641.         | Flowers and portrait.     |
| Vinckenbooms David ....                    | 1578.         | Landscape.                |

## BRUSSELS.

|                                        |       |                                           |
|----------------------------------------|-------|-------------------------------------------|
| D'Artois Jacques .....                 | 1613. | Landscape.                                |
| Borcht Henry Vander ....               | 1583. | Fruit and flowers.                        |
| Brueghel Peter Peterfz                 |       | Massacres, towns on fire,<br>and devices. |
| Brueghel John (called<br>Velvet) ..... | 1560. | Flowers, fruit, and land-<br>scape.       |
| Champagne Phillip de ....              | 1602. | History, portrait, and land-<br>scape.    |
| Champagne John Baptift                 | 1645. | Ditto ditto ditto.                        |
| Chatel Francis Du ....                 | 1625. | Conversations.                            |

Craafbeck

| <i>Names.</i>            | <i>Dates.</i> | <i>Branch of the Art.</i>   |
|--------------------------|---------------|-----------------------------|
| Craafbeck Joseph Van     | 1608.         | Conversations and drolls.   |
| Eeckhout Anthony Van-    |               |                             |
| den .....                | 1656.         | Fruit and flowers.          |
| Gentile Lodovicus ....   | 1606.         | History and portrait.       |
| Heil Daniel Van .....    | 1604.         | History.                    |
| Heil Leonard Van ....    | 1603.         | Flowers.                    |
| Heil John Baptist Van    | 1609.         | History and portrait.       |
| Helmont Matthew Van      |               | Markets and fairs.          |
| Janfens Victor Honorius  | 1664.         | History.                    |
| Loon Theodore Van ..     | 1630.         | History and portrait.       |
| Medina Giovanni Battista | 1660.         | Ditto.                      |
| Meulen Anthony Francis   |               | Battle, sieges, and land-   |
| Vander .....             | 1634.         | scape.                      |
| Meyffens John .....      | 1612.         | Portrait and history.       |
| Mytens Arnold .....      | 1541.         | History.                    |
| Mytens John .....        | 1612.         | Portrait.                   |
| Orlay Bernard Van ....   | 1490.         | Huntings and landscape.     |
| Orlay Richard Van ....   | 1652.         | History and portrait in mi- |
|                          |               | niature.                    |
| Vadder Louis de .....    | 1560.         | Landscape.                  |
| Venius Gertrude .....    |               | Portrait and history.       |
| Winghen Joseph Van       |               |                             |
| (the old) .....          | 1542.         | History.                    |
| Winghen Jeremiah Van     |               |                             |
| (the young) .....        | 1578.         | Flowers and portrait.       |



## VALENCIENNES.

| <i>Names.</i>            | <i>Dates.</i> | <i>Branch of the Art.</i>         |
|--------------------------|---------------|-----------------------------------|
| Pater John Baptift ..... | 1695.         | Landscape and conver-<br>sations. |
| Watteau Anthony .....    | 1684.         | Landscape and encamp-<br>ments.   |

## PARIS.

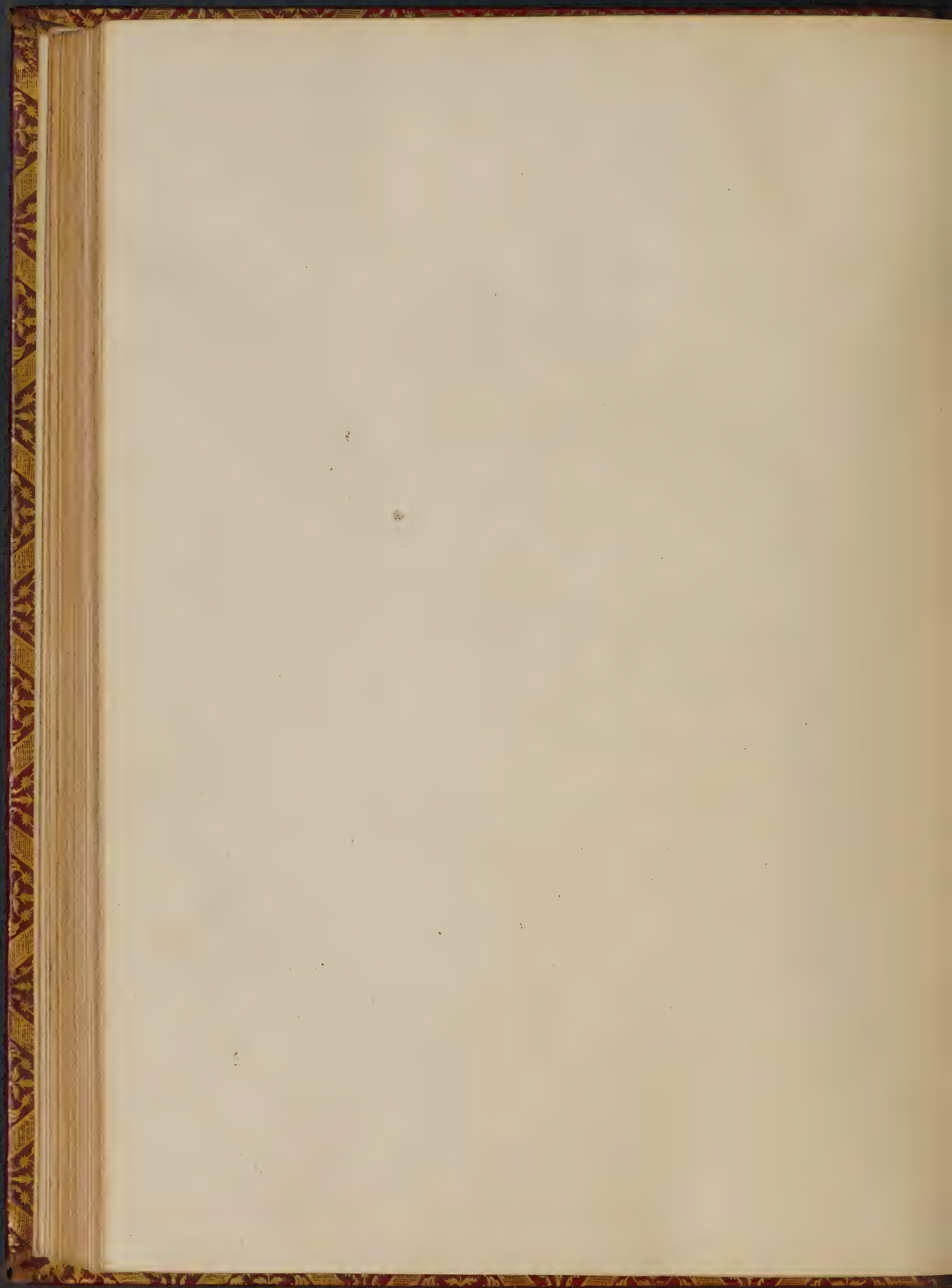
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|-----------------------------------------|-------|----------------------------------------|
| Bertin Nicolas .....                    | 1667. | History.                               |
| Blanchard Jaques .....                  | 1600. | Portrait and history.                  |
| Blanchet Thomas ....                    | 1617. | History, perspective, and<br>portrait. |
| Boullongne Bon .....                    | 1649. | Portrait, landscape, and<br>pasticci.  |
| Boullongne Louis (Che-<br>valier) ..... | 1654. | History                                |
| Brun Chevalier Charles<br>Le .....      | 1619. | History and portrait.                  |
| Cheron Louis .....                      | 1660. | History.                               |
| Cheron Elizabeth Sophia                 | 1648. | Portrait and history.                  |
| Coytel Anthony .....                    | 1661. | History and allegorical<br>subjects.   |

D'Agar

| <i>Names.</i>            | <i>Dates.</i> | <i>Branch of the Art.</i>   |
|--------------------------|---------------|-----------------------------|
| D'Agar Jacopo .....      | 1640.         | History and portrait.       |
| Dorigny Lewis .....      | 1654.         | History.                    |
| Forest John Baptift .... | 1636.         | Landscape and history.      |
| Fosse Charles La .....   | 1640.         | Ditto.                      |
| Freminet Chevalier Mar-  |               |                             |
| tin .....                | 1567.         | History.                    |
| Fresnoy Cha. Alphonso    |               | History, portrait, and      |
| Du .....                 | 1611.         | landscape.                  |
| Hire Lawrence De La      | 1606.         | Landscape and history.      |
| Hire Phillip De La ....  | 1677.         | Landscape and conversa-     |
|                          |               | tion.                       |
| Lancret Nicolas .....    | 1690.         | Conversation.               |
| Largilliere Nicolas De   | 1656.         | Portrait, history, animals, |
|                          |               | and landscape.              |
| Loir Nicolas .....       | 1624.         | History and landscape.      |
| Poerfon Charles Francis  | 1653.         | History and portrait.       |
| Sueur Eustachius Le ..   | 1617.         | History.                    |
| Troy Chevalier John      |               |                             |
| Francis De .....         | 1676.         | Portrait and history.       |
| Vouet Simon .....        | 1582.         | History and portrait.       |

THE END.





*In a short Time will be published,*

THE  
PICTURESQUE BEAUTIES

OF THE  
RIVER *THAMES*,

ILLUSTRATED BY  
VIEWS of all the BRIDGES, &c.

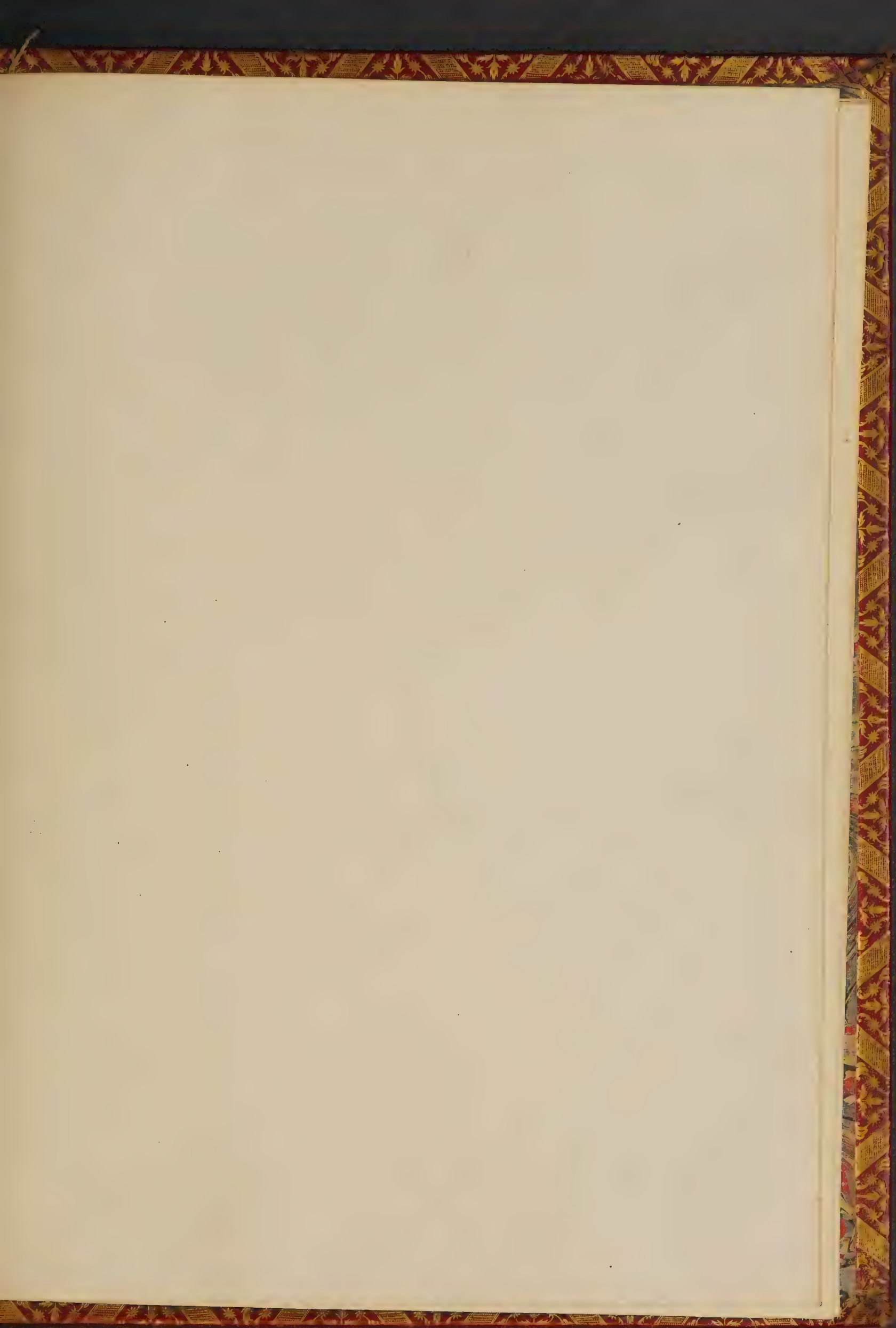
Many of which are already  
ENGRAVED in AQUA-TINTA,

FROM  
ORIGINAL DRAWINGS,

BY  
*SAMUEL IRELAND.*















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